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DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 728.



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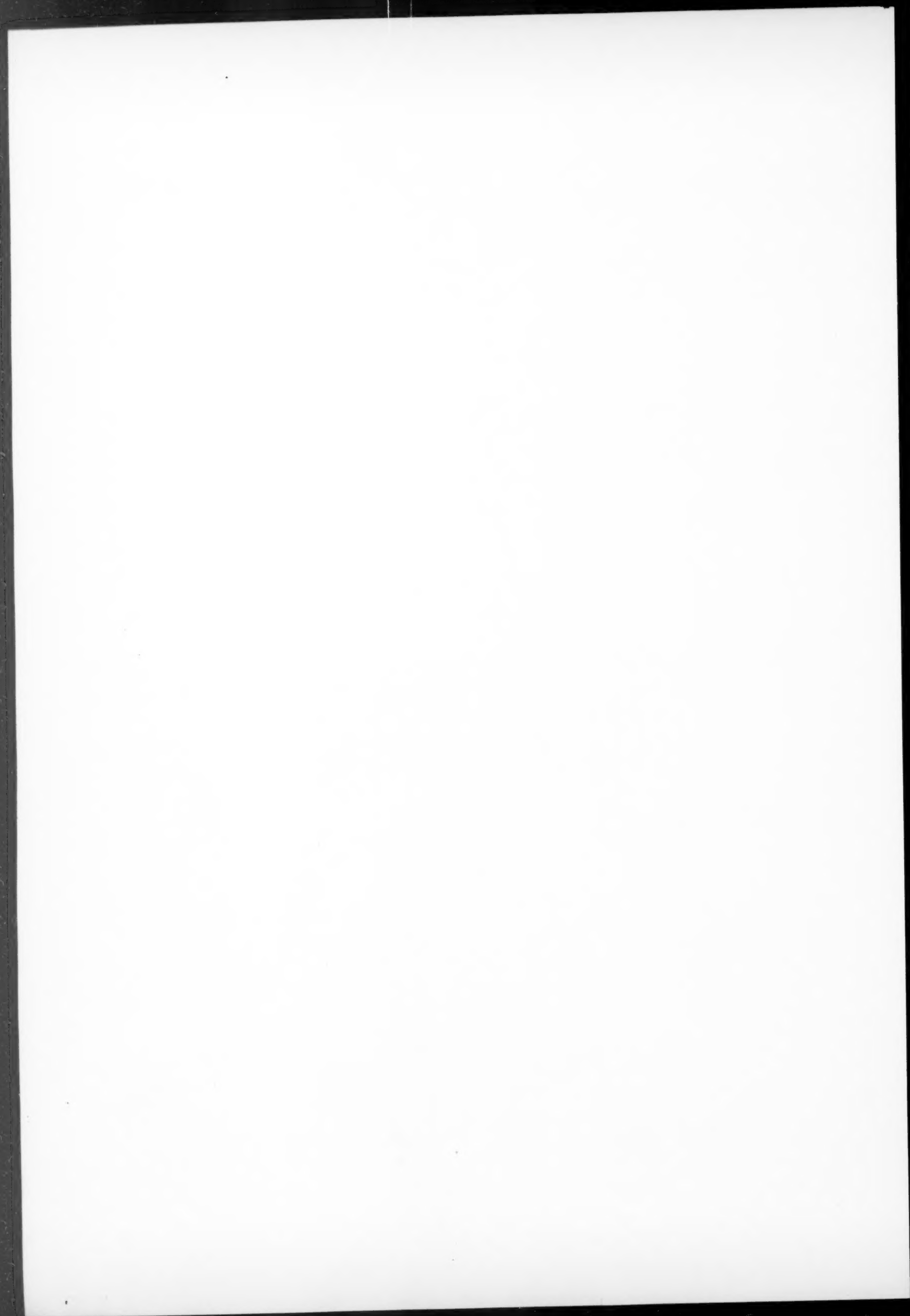
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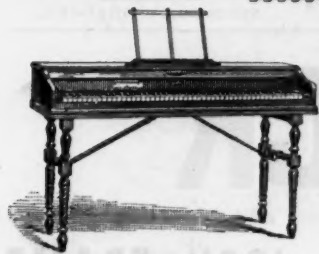
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No. 728.

NEW YORK, WEDNESDAY, FEBRUARY 21, 1894.

THE MUSICAL COURIER is on sale at all newstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

THE Rue des Petits Carreaux, which intersects the old part of Paris, is, as it has been for ages, the great musical exchange, where performers and singers of all kinds assemble in the open air to meet managers. On every Sunday, between 8 and 10 A. M., the place is crowded, and before Christmas, New Year's Day and other festivals is almost impassable. Long haired figures, skinny figures, fat figures, figures in broad flapped hats, or ancient pot hats, move about, every man carrying a green or black bag with mysterious contents, which are flutes, clarinets, fiddles, &c. When the hirer finds his man they adjourn to Richard's wine shop and fix the price. For a first fiddle or cornet player 14 to 15 frs., say \$2.80 to \$3 an evening; flutes, clarinets, contrabasses get less, say \$2 to \$2.40 a night; a drummer \$1.40 to \$1.60. An enterprising carpenter has started an "office for artists of all instruments," which threatens to revolutionize the business.

THE Histology of Music is a new branch of science, expounded by Carl Steinfried. He affirms that music consists of elementary motives, Ur-motiven—which admit of no further division. These motives arise from and are so closely connected with certain acts that any composer, when representing a certain act, cannot help using them. The musical tissue formed by these motives he compares with the cellular tissue of organisms, and concludes that all living musical works are formed from the melodic material of such motives. Carl Steinfried examines the works

of Haydn, Mozart, and especially Beethoven, in confirmation of his views. He finds his best illustrations in Wagner. The "Question Motive," with its rising inflexion, is the same in all composers. If it is objected that "Beckmesser," when saying "Ein Werbelied! Von Sachs! Ist's wahr?" goes from e to d, Steinfried replies that "Beckmesser" is not putting a question, but expressing surprise.

HANS GUIDO VON BÜLOW.

AN extraordinary personality in the history of music passed away in Cairo, Egypt, February 13, exactly eleven years to the day after his musical and matrimonial colleague, Richard Wagner, who died in Venice February 13, 1883. Both violently Teutonic, both these men singularly enough did not die on German soil. Von Bulow was known to us as a pianist rather than a composer, and as an editor better than conductor. He made his first visit to us during the season of 1875-6 and his second visit in 1889. He left us May 4 of that year after giving recitals in all of the principal cities and playing once in conjunction with Eugen d'Albert and conducting a concert in the Metropolitan Opera House. His playing then had fallen off in power and precision, and his irascibility and personal eccentricities had increased to such a marked degree as to amount almost to madness.

Von Bulow was a great pianist in the pedagogic sense. His technic was abundant, his touch clean and incisive, his memory phenomenal and he aimed at being an interpreter of all schools, from Bach to Brahms. He was what the Germans call an objective player, yet no pianist ever disclosed so much of himself in his play. The military martinet, the school-master, the arrogant nature of the man, combined with a neatness and precision truly German, were revealed when he was at the keyboard. He was as subjective as Rubinstein, for he, despite his assertion to the contrary, stamped every piece he played with his hard, inflexible personality. His was a marvelously analytic brain. He plucked phrase after phrase apart, dissected periods, sections and members of a composition, but of the sweep, the magnificent color and glow of Rubinstein he possessed not a whit. What Edward Dannreuther so aptly called "passionate intellectuality" in his work degenerated later into fussiness, exaggeration, dryness and crotchety readings.

His nervous energy was enormous, and in his early days he dominated his audiences with it, rather than through sensuousness of tone and poetical interpretations. For that reason he was a pianist for pianists and piano students, as he went to the roots of a composition, and his clear, crisp, withal pedantic phrasing was an object lesson which did not fail to be beneficial. His feat of playing the last five sonatas of Beethoven at a sitting has unfortunately been imitated by other piano artists. Von Bülow's memory was prodigious, and whether in literature—for he was an insatiable and omnivorous reader—or in symphonic literature, it seldom failed him. His qualities as an editor are best shown in the Beethoven sonatas, variations and bagatelles, Cramer's Studies, and selections from Bach, Händel and Scarlatti. The most minute instructions for fingering and phrasing are therein indicated. He also made a piano partition of Wagner's "Tristan und Isolde," one of the overture to "Die Meistersinger," and "Eine Faust Overture," as well as arrangements of Weber's two concertos and concertstuck for piano solo.

The edition of Chopin's études is not particularly commendable, being too pedantic. As a pianist Von Bulow excelled in Bach and Beethoven rather than in Chopin and Schumann. His excessive Wagner worship cooled down in later years, and we find him speaking rather disrespectfully of his former idol, and declaring that the three "B's" in music were Bach, Beethoven and Brahms. In fact his propaganda for Brahms became rather oppressive. He is said to have added a fourth "B" to the list—his own name, for his intellectual pride was overweening. He was apt to veer considerably in his opinions, and his apology to Verdi for his insulting remarks about the Italian composer's "Manzoni Requiem" is almost of recent occurrence.

Von Bulow's life was a busy one. He was born at Dresden January 8, 1830. He began his musical education under Friederich Wieck. In 1848 he was sent to the University of Leipzig to study jurisprudence, his parents having always regarded music as a mere pastime, but he continued his studies in counterpoint under Hauptmann. In the following year he

entered the University of Berlin, and took great interest in the political movements of that time, contributing to a democratic journal, "Die Abendpost." In this paper he first began to defend the musical doctrines of the new German school, led by Liszt and Wagner. After hearing a performance of "Lohengrin" at Weimar, in 1850, he threw aside his law studies, went to Zurich and placed himself under the guidance of Wagner.

In June, 1851, he became a pupil of Liszt, and two years later made his first concert tour. From 1855 to 1864 he occupied the post of principal master of piano playing at the Conservatorium of Professors Stern and A. B. Marx, at Berlin. In 1864 he was called to Munich as principal conductor of the Royal Opera and director of the Conservatory there. He there organized performances of Wagner's "Tristan und Isolde" and "Die Meistersinger von Nürnberg." In 1869 he left Munich, and afterward gave concerts in Italy, Germany, Russia, Poland and England. In January, 1878, he was appointed Koeniglicher Hofkapellmeister at Hanover. Among his most important compositions are "Nirvana, Symphonisches Stimmungsbild," music to Shakespeare's "Julius Cæsar," "Des Sanger's Fluch," "Vier Charakterstücke für Orchester" and "Il Carnevale di Milano."

But as a composer he will never be known to fame. As a conductor the same qualities that made him famous as a pianist were all present. Luminous, but without warmth, he "read" classic and modern music in a keen, analytic manner. But he never gave rein to his feelings; in a word his Pegasus was a well curbed and very emotional one. Incredible as it may seem Von Bulow was the rival at one time to two such remarkable and unique artists as Tausig and Rubinstein.

Von Bulow married Cosima, Liszt's daughter, and when she tired of his irritability he calmly allowed her to marry Richard Wagner. He still continued the ardent admirer of the successor in his wife's affections, and once even visited his former wife at Lucerne, when she was at the point of death. His three daughters by Cosima were educated by Wagner. Bayreuth became a sort of Walhalla, where Liszt was a Wotan, Wagner a Siegfried and Von Bulow a Loge. The connubial entanglements of this remarkable group have furnished a powerful text for the enemies of the music of the future.

The anecdotes told of Von Bulow are innumerable. During his concert tour in Florence years ago his success was enormous, but he entirely destroyed his popularity just before he left by a violent condemnation of Verdi, who at that time was considered by the Italians to be a demigod. In Spain he exposed himself to a similar fate. When he returned to Berlin he was equally caustic in his criticisms. One day, somewhere about 1871, he ironically compared the orchestra of the Royal Opera to the orchestra of Renz' circus, and pronounced it shameful and disgraceful. The manager of the circus, incensed at what he considered an affront to his musicians, took up the cudgels and called Bülow to account in print. Von Bülow, without a moment's hesitation, again seized his pen and wrote a letter of apology to the manager of the circus, humbly begging his pardon for having thoughtlessly compared his excellent orchestra with the very inferior one of the Royal Opera. This occurred in 1873, when Bulow was occupying the post of Kappellmeister to the Emperor. The scandal caused by this indecent polemic was so great that intimation came to Bulow to send in his resignation, which was promptly accepted.

But Von Bulow often returned to Berlin to give the people artistic enjoyment and delight in his erratic sayings and doings. The last time he was there, after the conclusion of the concert, he took his handkerchief out of his pocket and deliberately dusted his boots and marched out of the hall, thus indicating he shook away the last remnants of Brandenburg soil from his artistic personality. This probably occurred after the concert, when after having been recalled three or four times by deafening cheers, he was prevailed upon almost by force to sit down again before the piano and play another piece. Satan knows what deviltry possessed him, but in mad defiance of the public he began the "Marseillaise" and went through it with intense energy and feeling, unheeding the auditors, who, after the first moment of incredulous surprise, rose to their feet and attempted to drown the hated strains of the French revolutionary hymn in groans and hisses.

But the hardest things he reserved for singers who attempted to impersonate the "Swan Knight." Once

in Hanover, while the tenor was singing "Lohengrin," he dropped his baton and closed both ears with his hands. This was more than the tenor could stand, and he refused to sing if Von Bulow remained. As it was easier then to get a good conductor than a great tenor Von Bulow had to go, but he did not leave Hanover until he had given some caustic explanations about the difference between the words Schwein-Ritter and Schwan-Ritter. "My advice to young pianists," he once said, "is to cultivate their ears and strive to obtain beauty and expression in phrasing. It is the real beginning to greatness as performers." He was a detester of the homage of flowers. "I am fond of beefsteak," he once said, "and would accept an honorarium of that kind much quicker than flowers. The buncombe of being crowned with flowers is too much for me."

A witty, caustic, sarcastic, rude, even brutal man, Von Bulow could be gentle, sympathetic and delightful company. The man was badly balanced, for he constantly overtaxed his nervous system. His second marriage a few years ago to a German actress was said to be a happy one, if a man of his restlessness ever could be happy. Of late years he divided his time between violent work and water cure establishments. A marked figure in the history of music, he will be classed by future critics as an active, forceful personality, a curious and a very learned man. May he rest in peace! But even that is very doubtful. Von Bulow is a man to make his mark in an after life. His ego is indestructible.

DEDICATION—SNUFF BOXES.

WHEN it was the fashion for composers to dedicate their works to high, gracious, noble, well-born patrons Weber dedicated some of his works, by express permission, to the Duke of Saxe-Coburg-Altenburg. The Duke sent in return a gold snuff box with his portrait. Poor Weber's trouble now began. How was he to get it out of the custom house? He was then conductor of the provincial theatre at Prague, and addressed a petition to the custom house there, requesting it to be admitted free of duty. The custom house authorities at Prague referred the matter to their superiors, with the question whether "the snuff box in question was to be classed with the 'Galanterie wares,' what it was to be valued at, and what was the amount of duty to be levied." The superior authority declared that the importation of snuff boxes of all kinds, even gold ones classed as "Galanterie goods," was prohibited. Moreover it stated that, owing to the closing of the frontier between Bohemia and Saxony, the aforesaid snuff box could not be sent back to Saxony. It was added that, supposing it were admitted to duty, the amount to be paid at the custom house would be 265 florins 15½ kreutzers, very nearly the value of the snuff box, which was estimated at 276 florins, unless, considering that the snuff box had been sent to the petitioner as a reward of his distinguished talents, the custom house should make some modifications in its regulations. It was willing, therefore, to value the snuff box at 30 caroluses, and levy a duty of 30 per cent.

Wenzl Tomaschek had a not unsimilar experience. He dedicated a mass to the King of Saxony and received a gold enameled snuff box. In his petition to the custom house for its free admission he stated that the dedication calligraphic copy sent to the king had cost 200 florins, and that if the snuff box was not admitted free altogether he would have spent more than the gift was worth. As the custom house valuation of the snuff box was 75 florins, and as the dedication copy of the mass, quite apart from its artistic contents, had cost so much, the president of the "wohlöbliche" custom house administration kindly shut his eyes and let the snuff box go free to its address.

Miss. Fernow's Second Recital.—The second of the four historical piano recitals outlined by Miss Sophie Fernow took place at Barnes Hall, Ithaca, N. Y., on February 10. The artist played Beethoven's F major adagio and variations, and the Appassionata Sonata and Schubert's Wanderer Fantasie. The University (Cornell) paper speaks in glorious terms of her performance. We shall be pleased to publish future programs.

Liebling Reception.—Emil Liebling, of Chicago, will play in Brooklyn next week. Mr. Chas. Herbert Clarke has issued invitations to a host of musical people to meet Mr. Liebling at his studio at Carnegie Music Hall on March 1, at 4 o'clock, when a reception in honor of the guest will be held.

M. T. N. A.

NEW YORK, February 17, 1894.

Editors of The Musical Courier:

The headquarters of the M. T. N. A. during the first week of next July will be at Congress Hall, Saratoga. Major Clements, the proprietor of this world renowned hotel, has promised the National Association such a welcome as she has never hitherto received. Those who have at any time in their lives shared Major Clements' hospitality at Congress Hall, will demand no further assurance that the M. T. N. A. meeting of 1894 will be by far the most delightful social gathering that the National has ever had.

Mr. E. M. Bowman,

President M. T. N. A.,

Steinway Hall, New York.

The Board of Trade of Saratoga extends a cordial invitation to the Music Teachers' National Association to meet at Saratoga, in July next.

W. H. BOCKES, President.

From private sources we are assured that Saratoga will receive the National "with open arms."

Saratoga is the favorite meeting place of all other educational organizations, and it is a wonder that we have never thought of it before.

As to program, the proper committee promises everything choice. Announcements will soon be made. There will be time for the business meeting, and a lively session is anticipated.

The Association bespeaks your attendance and the publication of this note. Very truly yours,

E. M. BOWMAN, President.

H. S. PERKINS, Secretary.

THIS stroke of the President of the Music Teachers' National Association is as brilliant as it promises to be successful, for we have not the slightest doubt of the success of the scheme. The letter of Mr. Bowman, appended herewith, will explain partly why a sudden stimulus characterizes the action of the Association.

Saratoga is an ideal spot for a gathering of musicians, their wives, families and friends, particularly as compared with Buffalo or Utica in midsummer. A week in that resort will act like a bracer and, taken in conjunction with a judicious program, will give enthusiasm to all that is to be done by the Association thereafter. Board and lodging in private houses is very reasonable; Congress Hall will make reasonable terms and fares are always reduced during the hot period, when excursion rates prevail.

It now depends upon the executive committee to go ahead and issue its notices, invitations, and so forth, secure great artists, arrange an attractive program and give the widest publicity to its aims and purposes at the Saratoga Convention of 1894.

Mr. Louis Lombard has resigned as chairman of the executive committee, his place being now filled by Mr. D. M. Kelsey, of Saratoga. The chairman is generally taken from the place of meeting.

AN OPEN LETTER TO THE PRESIDENT AND CERTAIN OFFICERS OF THE N. Y. M. T. S. A.

DEAR SIRS—In the issue of THE MUSICAL COURIER for February 7 there appeared the following somewhat remarkable letter signed officially by you as officers of the State Music Teachers' Association of New York:

A LETTER TO MR. BOWMAN.

Sixth Annual Meeting, at Buffalo, N. Y., Tuesday, Wednesday and Thursday, June 26, 27, 28, 1894.

New York State Music Teachers' Association,
26 East Twenty-third street,
NEW YORK, January 28, 1894.

Mr. E. M. Bowman, President M. T. N. A.:

DEAR SIR—At a meeting of the executive committee of the New York State Music Teachers' Association the subject of inviting the officers and members of the M. T. N. A. to meet with the State Association in Buffalo next June as guests was discussed, and it was the unanimous opinion of those present that the executive committee were not vested with power to take such action, unless instructed so to do by the association at one of its business sessions.

As individual members we shall be glad to welcome any musician of good standing at our meeting in Buffalo.

We regret that our office does not invest us with any authority to act in this matter, as there is no desire on our part to do anything inimical to the National Association, but rather to do all that we can to help both the profession and the art to the very fullest extent.

Very truly yours,

(Signed) J. F. VON DER HEIDE, N. Y. S. M. T. A.

CHARLES H. MORSE, Chairman Program Committee.

JOHN HYARR BREWER, Chairman Finance Committee.

O. R. GREENE, Secretary-Treasurer.

The expression "A Letter to Mr. Bowman" is not appropriate to the occasion. It should have read "An Insult to the M. T. N. A."

I received a copy of the letter from your secretary and also read it in THE COURIER on the day of its issue. At first I determined to make no reply, for the reason that I believe in the truth of the adage, "The least said the soonest mended," but the wholly unnecessary and ungracious request of your committee for the publication of your letter has stirred up so much feeling, and so many requests for explanation are coming in upon me that I feel compelled to

try to throw some light on the unexplained side of the letter.

To begin back a little way in the story, I will say that it is the judgment of quite a large number of the oldest, truest and hardest working friends of the National that the parent association needs rejuvenation of some sort. It may be reorganization on a delegate basis, or it may be a centralization of its government, or a change in its policy from conducting music festivals back to an improved form of its original literary and pedagogic purpose; also a change of name back to the old shibboleth "The Music Teachers' National Association."

Moreover, the consensus of opinion, gathered after considerable correspondence, is that this rejuvenation ought to take precedence of everything else.

The executive committee held a meeting in this city in November, considered this correspondence, discussed the situation *in extenso* and decided to call an extra meeting of the association so as to secure the views of all. The secretary sent a circular to every member and supplied the journals with the same.

In order that it might arrest attention and arouse general interest—instead of being thrown unread into the wastebasket—the circular was given the rather startling headline:

"Shall the M. T. N. A. Reorganize or Disband?"

This circular called forth additional letters from those who lived at a distance, the general tone being decidedly in favor of reorganization, but it failed to secure the attendance of more than a few local members, among those present being Dr. Mason, Mr. Agramonte, Mr. Greene, Mr. Gerrit Smith, Past-Presidents Parsons and Penfield, and President von der Heide, of the New York State Association.

The purpose of this meeting has been widely misunderstood, and not a few have been so tumbled up in their minds in regard to our intentions as to write to me about it. Some of these good souls thought that we met to reorganize or to disband the grand old association then and there.

I have been advised in these letters over and over again that we had "no right to hold a meeting; all unconstitutional, &c." The editor of "Music" for February is more considerate, for he says that "President Bowman ought to be enough master of corporate law to know that the only thing for the association to do legally is to go on and hold its regular meeting in July and bring up whatever new matters properly come before it." Yes, it is fair to suppose that I or my advisors would know as much as that.

At least it has been and is still our intention to hold a regular meeting and at that time to bring up this new matter for full and final discussion and official action.

It had not entered the mind of anyone at the meeting or of any member of the executive committee that our discussion or meeting was anything more than preliminary. It appeared advisable to talk the matter over and to appoint a committee to correspond with the various State Associations, some of which were to hold their annual meetings the week following our gathering, and to prepare the way for an intelligent discussion of the whole subject at the "regular meeting" the first week of next July.

I trust therefore that this explanation as to the full scope and intent of our meetings and discussions thus far will be satisfactory to all. The writer has had a little experience in working up widely extended interest in matters of this kind, and that experience leads him to begin to agitate in time. It having been concluded that the business of reorganization ought to have ample time at the next meeting and it having been found impracticable to hold the meeting at Utica, as originally contemplated, it was suggested that the usual literary and musical features be abandoned this year (we had a meeting of that character last year at Chicago) and that the gathering be had for business only.

As a meeting for business purposes alone would not attract the attendance of many members, it was further suggested that the meeting be called at Buffalo at the time of the State association convocation, thus giving those who would attend the National an opportunity to enjoy the programme of the State association, hold preliminary meetings "between meals" and have the final business session on the day following the adjournment of the State conclave, viz., on Friday. If our executive committee had so chosen, the M. T. N. A. meeting might have been appointed at Buffalo without further consultation. No one could have hindered the National Association going to Buffalo to the State meeting if they wished to, but it was suggested that, purely as a matter of formal courtesy, the executive committee of the State association tender an invitation to the National to attend the State meeting, nominally as guests.

With the concurrence of my committee I asked your president, Von der Heide, at the close of our meeting at Steinway Hall, to lay the matter before his committee and secure this formal invitation. It was fully explained that beyond the mere invitation absolutely nothing was asked for or expected; that we would attend their meeting, pay our expenses, and do all we could to strengthen and help the State association. No greater surprise could have come to us than the above letter. Scarcely able to credit my eyes, I seized the first leisure moment to wait on President Von

der Heide to ask an explanation. To his credit he seemed to sincerely regret the action of your committee. Up to this stage the whole affair had been private, and might have remained so. But, as if determined to heap insult on insult, a copy of the letter had been sent to THE MUSICAL COURIER—and other journals, I suppose—with the request to publish. It was as if to say: "We have snubbed the National, and we want everybody to know it, too." Thinking that some misunderstanding had led your committee to take such an otherwise unaccountable course, I asked of President Von der Heide and the editor of THE MUSICAL COURIER the courtesy to withhold the publication of the letter until I could personally meet your Mr. Brewer and Mr. Morse, both of whom have been personal friends of mine for many years. Hearing of my request your whole committee, if I am correctly informed, called at the office of THE MUSICAL COURIER, and demanded the publication of the letter in the first issue following.

Just a comment on this remarkable letter and I will close. The assertion that you as the executive committee were "not vested with the power to take such action unless instructed so to do by the association at one of its business sessions" is an absurd platitude. The invitation would have simply embodied the official recognition by one body of another and a conventional expression of desire to have the members of that other body attend its sessions. No more, no less. This was distinctly stated and understood beforehand. Pray what is the function of an executive committee? Does any youth need an answer to that question? No, gentlemen; your disclaimer is pure sophistry, and your letter together with your efforts to get it before the public constitutes the grossest specimen of discourtesy that has ever come under my notice. So far as this act representing the general attitude of the New York State Association toward the National is concerned, I am confident that could a mouthpiece be found the real spirit and courtesy of the State Association would express itself in inverse ratio to your conception of the duty and power vested in an executive committee.

Yours very truly, E. M. BOWMAN.

P. S.—Just one more remark: The first clause of this letter says in substance that "officers and members of the M. T. N. A. are not wanted at the Buffalo meeting." The second clause reads thus: "As individual members we shall be glad to welcome any musician of good standing at our meeting at Buffalo." It seems to be perfectly clear that your committee intend say here that you "as individual members" (of the committee) will gladly welcome the attendance of any musician of good standing. Comparing this with the first clause the inference is equally clear that as no welcome awaits the officers and members of the M. T. N. A. at Buffalo they therefore are not "musicians in good standing." Verily this is refreshing! E. M. B.

Lombard's Candor.

UTICA, N. Y., February 16, 1894.

Editors The Musical Courier, 19 Union square, New York:

DEAR SIRS.—A piano teachers' advertising circular, which, at newspaper rates, unobtrusively reaches an early grave in a limited number of waste baskets, publishes the New York State M. T. A.'s letter refusing to entertain the M. T. N. A., and then alludes to me in the following grandiloquent style:

The above (referring to the New York State M. T. A.'s letter), which we copy from THE MUSICAL COURIER, is the answer of the N. Y. S. M. T. A. to the supplication of the officers of the M. T. N. A. to have them share their hard earned laurels by inviting them to divide the glory of the coming meeting at Buffalo with them. The effect of this letter will in all probability be the end of the M. T. N. A. If President Bowman, instead of sitting still and basking in the glory of his office, had used one-half the energy he displayed in reaching the honorable position he occupies in the world of music in arousing the musicians of this country, the M. T. N. A. would now be in a flourishing condition. Instead, he entrusted the association's affairs to a lieutenant, who used his position to further his own selfish schemes and his personal aggrandizement, and then deserted when the association could be of no further use to him. The executive committee of the N. Y. S. M. T. A. are to be congratulated on the stand they have taken, as it relegates to the rear a man who is a continual menace to the best interests of an association of reputable musicians; a man whose propagandism of self was so marked that the N. Y. S. M. T. A., in a convention assembled at Syracuse, found it advisable for their best interests to pass a resolution against. To the president and other well meaning members of the M. T. N. A. we extend our sympathy, and it is to be regretted that they were so shortsighted as to intrust the management of their affairs to a man whose efforts to pervert the association interests to his own advantage has *sic* been as colossal as his statue is diminutive.—Ed.]

On account of the themes these rapid editorial vaporings suggest I shall honor the "Review" by noticing its existence. I would like to answer its editor through columns that will be read not only by himself but by the entire musical profession. As my answer should reach the eye of others besides the editor and the type setter of this advertising circular, I take the liberty of sending my response to THE MUSICAL COURIER. It is my last word on State or national associations. After this—requiescant!

DEAR SIR—I have read your interesting allusion to me in the latest issue of your publication. I do not deny having some selfish motives and a natural desire for personal aggrandizement, for I am human and the law of self preservation is even divine. In this simple avowal, however, I differ vastly from these maudlin sentimentalists and deep eyed hypocrites who in every profession are clamoring for

"the good of the workingman," "the purity of our politics," "the ennobling influence of musical art," &c.

The musical profession is especially well supplied with such Tartuffes, and I venture to say that the New York State Association is far from being an exception to the rule. There is not one person connected with any association, National or State, whose principal reason for joining such an association was not a selfish one.

Beyond the pleasant personal acquaintances that are made at these meetings of State and National Associations, pompously called "conventions," I see very little good accruing to art; I fail to perceive the connection between music and hand shaking, reciprocal complimenting (face to face and back biting behind) and beer drinking.

Cheap advertising of one's pupils, or compositions, or merchandise; self-laudation in dry, useless, polemical essays; free réclame of one's playing or singing, and a cat-and-dog, unparliamentary way of proceeding, characterize "conventions" for the "ennobling of musical art."

I can anticipate the one who will shout "sour grapes" at me, because he may think that I was dying to become the president of the New York State Teachers' Association in 1892. While I would have accepted the office at the time (then I was younger, less experienced and I knew much less about the insignificance of such a title), to-day I would not accept the presidency of all the State and National Associations combined, unless a high salary should compensate me for the loss of time from my own remunerative affairs, and for the hate and defamation which accompany the rise, however infinitesimal, of any mortal.

As a proof of my disdain for office, I beg leave to inform you that I have just sent my resignation as chairman of the executive committee of the National Association. Very respectfully,

LOUIS LOMBARD.

RACONTEUR

THE past week theatrically and musically has been one of accented contrasts. After the fatigue caused by the performance of "The Ogallallas" I received fresh strength from the "Walküre" music, and if "A Lady of Venice" pitched my bruised spirit into the depths it was resuscitated by the fresh, even rank, naturalism of Ibsen's "A Doll's House." Hearing the two plays within the same week gave one a most vivid impression of the old and the new and the apparently irreconcilable gulf between them. As I sat chatting with David Belasco, the dramatist, the other night, I unfolded to him my keen delight at the presentation of the natural, that dramatic art which is so natural that we have christened it the unconventional, when in reality it is the conventional in life. "Yes, yes," sighed the playwright. "I too have dreamed those dreams, but the older I grow the more forcibly I realize that people go to the theatre in very much the same spirit with which they approach a novel. They expect to be amused, to be saddened momentarily, and the conclusion must be satisfactory and happy. The villain must get his deserts, the hero and heroine must wed, and so on. "I could not dispute the truth of this statement.

Yet I enjoy a work of art like Ibsen's "A Doll's House," and forget for the nonce that the box office exists. And I assure you that I liked the performance last Thursday afternoon at the Empire Theatre and especially the life-like and artistic reading that Minnie Maddern-Fiske gave to the Scandinavian Frou-Frou, Nora Helmer. "A Doll's House" has few of the alleged objectionable lines in it that purist critics find so awful in "Ghosts," and those few lines are not integral to the play and were wisely eliminated by Mrs. Fiske on this occasion. So we had no references to stockings, which lovers of Shakespeare find so shocking, neither did "Dr. Rank" make the arch little confession about his father's fondness for asparagus, Strasbourg paté, truffles, oysters, port and champagne. Query: Why asparagus? unless in that innocent diuretic vegetable there lurks some deadly symbolism for Ibsen. The worthy doctor did mention his innocent spine and there was really nothing in the play that would bring the blush to the cheek of the young person. Indeed the risible rib of femininity present was unduly tickled by Ibsen's unerring mastery of the feminine nature, and there was much laughter during the first two acts. I will say for the credit of this particular audience that there was no hilarity during the third act. Ibsen was dealing with grim verities.

I do not object in the least to the accusation brought against Ibsen that his types are local. Why should they not be so? The age of the epic has gone by, at least in dramatic literature, and it is to be greatly doubted if Wagner's "Trilogy" with its gods, demi-gods, beasts, fish, dragon and savage wild men and women will be ranked by the next generation alongside of his purely human characterizations. Ibsen paints Norwegian life and Sardou chooses for his plays Parisian themes, obviously the difference between the two being that Bergen and Christiania are not world cities like Paris, but this granted human nature flourishes there modified by national environment, and parochial though it may be it is still the "same old human flesh and blood," as Walt Whitman would say. Why not let us acknowledge frankly that Ibsen deals with people whose doings do not interest us rather than condemn his methods and art ideals?

I find "Nora Helmer" a fascinating type of womanhood to study. To be sure she is not new, neither is Mother

Eve, but can ponder the apple story too often or unprofitably. This northern girl, bursting with "joy of life," which Ibsen is so fond of expiating upon, is confronted with a grave problem, and as she has been brought up perfectly irresponsible and a doll, she solves the problem in an irresponsible manner. She commits forgery, believing that the end justified the means, and you perforce sympathize with her as her act brought good, not evil, rather would not have brought evil if it had not been for the evil mind of Krogstad.

Ibsen looks unblinkingly at the doctrine of compensation. He believes that you or somebody else must pay the piper, and though we call it heredity and other nice sounding and learned names nowadays, the idea may be found exemplified in the Scriptures, and with a vengeance. I don't propose here to begin asking idle questions of Mr. Ibsen's preference for these themes. I only know that he has made a very strong play on the theme of heredity, and of course the pith, the point is again focussed in his old hobby, individualism.

After the awakening "Nora" resolves to go away, away from husband, home and children. That such a revulsion should occur in the nature of a gadabout and featherbrain like this girl, this pretty lark, is not unnatural. The other afternoon it appeared so and for two reasons. Mr. Courtenay Thorp, who played "Helmer" with taste and tact, fell short at the end, and the parting scene seemed artificial and theatric. His dismay and grief did not seem real.

But the most serious objection to the finale—a powerful finale—was that there were changes made in the text. Now, I am not an Ibsenite or a Wagnerite. I believe in judicious editing, and if Ibsen is coarse, why, prune him, and when Wagner is prolix condense him. But I believe that the meanings of author and composer should not be tampered with, and some of the talk between "Torvald" and "Nora" last Thursday afternoon was not Ibsen's. Where, for example, do you find anything about "Noble Men or Noble Woman?" In a word the canting rubbish and moral inculcating that Ibsen is so often unjustly accused of was deliberately unloaded on his innocent shoulders by this acting version.

Now "Torvald" is not a bad man. On the contrary, he is what the world calls a good man, and he is an insufferably selfish, priggish bore into the bargain. Nora knew that when she left him that "the miracle of miracles" would never occur—that the leopard does not change his spots. The end of this human fugue, so full of passion and vitality, contains some of the strongest lines Ibsen penned. Why alter them and weaken the play with such blundering bathos as "noble life," &c.? The words stung me like an asp, for the scene is not given over wholly to the doctrine. Ibsen, the dramatist Ibsen, has much to do with it, and as I saw the anti-Ibsenite shrug his shoulders I felt indignant—et pour cause.

And just here lies the difficulty in the matter of translations. Says William Archer in his biographical introduction to Ibsen's plays: "Henrik Ibsen's prose plays are in one sense very easy to translate; in another, very difficult. His meaning is almost always as clear as daylight; the difficulty lies in reproducing the nervous conciseness, the vernacular simplicity, and at the same time something of the subtle rhythm of his phrases. How is one to escape stiff literalism on the one hand, lax paraphrase on the other?"

Minnie Maddern-Fiske struck the note of naturalism at the outset and gave with subtle art the volatile, gay, frivolous, restless, perverse, affectionate, womanly, childish, loving and desperate "Nora." What a lovable creature! I hardly marvel at both her husband and her father petting her like a doll. The awakening was severe, and "Torvald" suffered, and served him quite right. The women in the audience the other afternoon, and they were in the majority, rejoiced greatly at "Torvald's" discomfiture. I confess that I also did. "Dr. Rank," very well done by Vincent Sternroyd, only forms "a cloudy background" to the happiness of the Helmer household. He is not very interesting, with his fine cynicism and desperate resolves and passion. But he serves his purpose in indicating certain things to "Nora." He first suggests, unconsciously, to her the thought of suicide, for "Krogstad" discovers this thought lurking in her mind at his second visit and just after "Dr. Rank" has made his confession of love to her. As for "Krogstad," he is only a man of mixed impulses. He could have been a decent member of society; indeed he tried hard to be. The unfortunate entrance into the Helmer family life of "Mrs. Linden" upset all of his calculations, and he became a desperate blackmailer in consequence. That finished artist, William H. Thompson, succeeded in making the character, despite its conventionality, distinctive and powerful. It is an extremely ungrateful part.

"Mrs. Linden" is the love-lorn "widder" type which Dickens gave us in "Mrs. Gummidge." She didn't interest

me in the least, and I was glad when she paired off with "Krogstad."

I liked Courtenay Thorpe better in "Ghosts."

Now let us have "Hedda Gabler" with a strong cast.

"The Ogallallas," which the Bostonians saw fit to produce at the Broadway Theatre last Monday night, did not meet with public or critical approval. Mr. Young E. Allison's book was crude and weak, and Mr. Waller's music, while it disclosed promises of talent, did not, could not in fact prove effective. Somebody said that this so-called romantic Indian opera was naught but a dime novel set to music. The characterization is an apt one. How could you sympathize with a silly scout full of hair and bravado? And then those awful Ogallallas, how they froze my blood with their cries and fierce appearance! With the exception of Mr. McDonald and Miss Bertha Waltzinger everybody appeared miscast. Big Eugene Cowles looked as much like a Mexican bandit as Dr. Parkhurst, and he succumbed quite easily to the attack made on him by Mr. Barnabee. He had to fight a fierce tenor scout whom he could not knock down with a note of his voice, and his scene with that pretty little Mexican girl, whose eyes, but not her feet, danced, was a study for Calvé. No, dear Mr. Cowles, insist on clinging to your own genre in which you are unsurpassable.

Jessie Bartlett Davis and George Frothingham had to encounter the difficulties of repetition characters. Both had parts in "A Maid of Plymouth" which were exceedingly like those they assumed in "The Ogallallas." Little wonder they looked cross and ill at ease. As for Mr. Barnabee I really sympathized with him. He had an awful rôle to wrestle with and he did wrestle with it. I now know why Mr. Hoff went South. The "Scout" part must have frightened him off. Miss Waltzinger had the cream of the music and Mr. McDonald looked the "War Cloud" to perfection. Mr. Studley conducted with enthusiasm.

I nevertheless expect good things from Mr. Walker. He is gifted.

"Die Walküre" at Music Hall last Tuesday night, despite its scenic and many other shortcomings, gave me intense delight. I know that I am accused of eclecticism by your dyed in the wool Wagnerite, but I forget about all the operatic composers who ever lived during Wagner's marvelous first act; and just here I wish to offer a possible explanation for the bigotry, the arrogance and the assumption of the Wagner lover. He cannot help it, for the simple reason that the music makes him so. When I listen to Wagner at his best I cannot help feeling that he is the greatest of all operatic composers. Now I ask you if you have a hankering after psychological problems, what this means? Is it because Wagner is the greatest dramatic composer who ever lived, or does he only make you think he is? Is it a form of hypnotism that he exerts over you, or is it genuine mastery? Certainly he drives from my imagination all other writers for the music drama and dwarfs their efforts. I say all others; I except two—Mozart and Beethoven. But Wagner as a dramatist is so far superior to the librettist of "Don Giovanni" and "Fidelio" that he appears to better advantage. I wonder after all whether he is not the biggest fellow of them all? Such a first act has surely never been penned by anyone except Wagner himself.

"Die Walküre" offends my taste at times, and I find portions of the second act tedious. Old "Heer-Vater Wotan" is such a henpecked old bore! "Fricka" is positively silent in the presence of the incestuous and garrulous god. But the first act, music and action, is perfection; not a word, not a note could be cut out of it without harming it. The entrance of hunted, harassed "Siegmund," the pitying and tender offices of "Sieglinde" to the stranger; the lovely "Mitleid" or pity motive, woven so marvellously into the orchestral arabesque; "Hunding's" character, appearance and rhythmically characteristic theme; "Siegmund's" recital, the menaces of "Hunding," the dawning of the love, the discovery of relationship, the glorious spring song, sword motive, the exquisite spring night and the flight of the lovers—gods, what a great epic have we here! Music, text, action, all blended so admirably. The storm prelude gives you the keynote of the drama, with its gloomy forests, harsh quarrels, superhuman loves, and about all the shadow of fate, of necessity. "Brünhilde" is a noble figure in this Northman's pantheon, but "Wotan" unless he is slaying people or putting his daughter into a magic sleep, is fatiguing to me. I like his motive in the orchestra better than I do the one-eyed divine wanderer himself.

Fischer of course sang the "Wotan" music well. Anton Schott, the "Siegmund" sang out of tune, and was absurdly fat. In fact that seems to be the fatal malady that destroys the usefulness of the Wagner singer. I know full well that a lean man of sour visage is out of place in the portrait gallery of the Wagnerian drama—of course

"Beckmesser" excepted; but the mountains of fat that do blur and blot the spirit of Materna and other Wagner singers—is it not a pity that it is so?

Materna is a wonderful "Brünhilde," and in the third act she touched your heart with the pathos of "War es so schmachlich?" Mrs. Koert-Kronold was the "Sieglinde," and, barring an extravagance of Italian gesture and action, sang very well indeed. Her style has broadened. Sigrid Wolf, as "Fricka," proved that she is intended for the operatic and not the concert stage, and Conrad Behrens made a very effective "Hunding." Walter Damrosch conducted with great zeal and intelligence, and the "Walküren" did their vocal best.

It has been said that Homer sometimes nodded. Wagner never nods, for he is never sleepy, but he is often laquacious. For such a powerful voice, his can also be very shrill.

Hans Von Bülow's death reminds me of the afternoon that I heard him play Beethoven's "Hammerklavier" sonata, in the Broadway Theatre about four years ago. He got as far as the middle of the fugue in the finale, and then lost the thread of his musical discourse. He became irritable at once and banged away with the hope of getting into the fugue again. But it was useless, and he arose in a testy manner, said something uncomplimentary to the piano and walked off the stage. Immediately the idiot who claps its hands on every occasion made an uproar. The idiot fancied Von Bülow had finished the sonata. Suddenly the pianist emerged into view accompanied by two men, who shifted the piano about completely, so that when he sat down he presented another profile to his audience. Then he began the fugue again, and this time went through it triumphantly. His auditors vainly searched for the new number that they supposed that he was playing, and altogether it was the prettiest game of "bluff" I ever saw. Hans was fond of throwing sand in people's eyes, and was just as "foxy" as is little Vladimir de Pachmann.

I am sorry to say that my copious report of the recent meeting of the Calomel Club has offended some of its members. I am very sorry, and promise to do it again.

As there has been some little discussion about M. Pol. Plançon's full name it was settled by Mr. Albert Steinberg the other night. He declares that the basso's Christian name is "Polyandry."

It may seem a bit illogical after a recent gasp of mine for sunshine to tell you that I bought some of Maeterlinck's plays the other day and became completely enthralled with "Les Sept Princesses," a delicate poetic allegory in which pity, fear and death are treated in the exquisite fashion and without that touch of morbid horror which we find in "Les Aveugles" or "L'Intruse." "The Seven Princesses" is a variant on the same theme of mortality, but transposed into a more imaginative key than the two plays mentioned. The story is slim, simple, but the power lies in those many subtle touches which Maeterlinck knows so well how to deftly present. The stage setting is indicated by the author in the most "precious" manner. Here it is: Scene—A vast marble hall, set about with porcelain vases containing laurels, lavender, shrubs and lilies; a staircase with seven marble steps stretches across the hall, and seven princesses robed in white and with bare arms sleeping upon cushions of pale silk cast upon the steps are seen by the light of a silver lamp; at the bottom of the hall is a door with a heavy lock, having on either side large windows reaching to the floor; behind the windows stretches a terrace; the sun is almost setting, and through the glass can be seen a dark expanse of marsh land, pools and fir and pine forest. Beyond one of the windows a straight and gloomy canal is discerned, down which a great war ship is approaching; the old King and Queen are on the terrace awaiting the approach of the ship.

Isn't that a poetical setting? It reminds me of one of the gorgeous and gloomy descriptive passages of a Poe short story. What manager would care to stage such a play when popular success would be out of the question? And remember the environment enters largely into Maeterlinck's work. It is the keynote of the play, and I have been told that he scrupulously insists on every detail being carried out. The story is a singular one. The aged royal pair are expecting their grandson, the "Prince Marcellus," who is on the incoming warship. The seven sleeping princesses, who are variously called "Ursula," "Genevieve," "Helene," "Christabelle," "Madeleine," "Clare" and "Claribelle," are the cousins of the Prince; he loves "Ursula," and has been away in the world for seven long years. He is greeted warmly by his grandparents, and then asks for "Ursula." He is told that she sleeps; that the seven sisters are ill, because they come from a land where the sun shines to this dark and gloomy land. "Marcellus" looks through the heavy windows and counts his cousins, but at first does not recognize "Ursula."

"Ursula? Why can I not see her face? I can see her

form, but her face must be turned to the sky." And again: "I like the one in the shadow" and "How much taller she is than her sisters!"

Already something sinister rustles about the palace. Then the King exclaims: "Hear the wind among the willows! Is that the rain falling like tears on the water of the canal?"

But it is only the mariners' singing a farewell—"We shall return no more"—and making preparations to weigh anchor and set sail.

Then the King, Queen and Prince return to the window. The Queen is nervous and exclaims, "What has changed the hall?" Again you feel that subtle thrill of fear. The seven sleepers have changed their position. "Ursula's" hand, they notice with surprise, is stiff and rigid. It seems to be stretching out for something. Then the trio notice a shadow—no, it is only a tress of hair. Alarmed they tap on the panes to awaken the sleeping princesses, but in vain. The windows being fastened from the inside they cannot get in that way, so "Marcellus" is told of a secret stairway through the crypt below which will admit him to the hall. He goes and the royal pair in agony outside await his entrance into the hall. The ship sails away from this strange, sad country, which only a Burne-Jones could put on canvas, and at last see the brave youth enters the hall.

Six of the sisters arise in a frightened manner and then the book says: "The Prince who, has paid no attention to the cries of the Queen, draws near the silent figure and slowly kneels before it. As he touches one of the white arms he starts up suddenly and throws a wild look upon the other princesses who stand pale and silent about their sister; then they bend slowly over and raising the rigid body, the head falling backward, they carry it to the uppermost of the seven marble steps. Meanwhile the King, the Queen and a crowd of attendants who have rushed upon the terrace utter cries of despair and strike upon the windows and the door."

The Queen then cries: "It is not sleep, I tell you; it is something else! Call for help! How hard your heart is and mine is breaking!" The King helplessly cries: "Help! help! an awful thing has happened. Ursula! Ursula!" The Queen: "Oh, my child, my poor child! take care, you will let her fall? You will tread upon her hair! Break down the door—break down the door! Have you no hearts? Why do you not help me? See how my hands are bleeding! Help! help! It is too late—too late." As the princesses lay their sister down upon the upper step amidst the frantic cries of the queen and those upon the terrace, a black curtain falls.

The symbolism of all this, I confess, is beyond me; possibly some exotic meanings that cluster about the cabalistic figure seven. The pity evoked by the grief of the old king and queen is genuine. The weird background of sea and marsh, the fantastic palace, the sleeping princesses and the visit of Death the reaper, all, all produce on me the impression of strange music heard in sleep. In this land of opium dreams all seems unreal, the figures are hazy, and there is a far away feeling which reminds me of old sweet fairy tales. Maeterlinck will hardly become popular in this generation. If "Les Sept Princesses" were ever given in New York, somebody would write a parody in twenty-four hours and call it "The Seven Sleeping Sutherland Sisters; or, Who Poisoned Ursula's Pie?"

Honoré de Balzac once said of Chopin, the composer-pianist, that when he thrummed on a table his fingers made music, so sensitive were they. This rather far fetched remark I have seen verified in the person of Mr. G. B. Childs, who is said to be a distant relative of the late Mr. G. W. Childs. I met the young man at a meeting of the Epicurean Club, which holds forth on University place. It was after a recitation of Ed. Henley's that Mr. Childs exhibited his remarkable and unique talent. After hearing him I christened him "the man with the tonal thumb." He has a thumb which, when applied to wood, glass, in fact almost any substance, gives forth a singing tone like a violoncello. He can get a range of about four octaves with it, and the pitch is easily recognizable. Mr. Childs can play you a sustained cantabile, or he puts a harmonica in his mouth, hums a melody and with his thumb makes an effective obligato.

This extraordinary tactile sense should be a subject of investigation on the part of acousticians and scientific men. A man that can sit upon the floor and with his thumb extort a tune from the dusty, unyielding boards is certainly constituted differently from his fellow beings. Mr. Childs has not turned his curious gift to money, but might easily do so. He certainly would be troubled with no rivals. Musical people would be interested in this phenomenon, as he is able to stop a tone precisely like a skillful violoncello player.

I met that delightful causeur, handsome Maurice Barrymore, the other night at the "Arenia." Barry says that Ibsen is rot and Maeterlinck mere moonshine. This is more forcible than picturesque, but—who knows?—perhaps he is right.



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THE past one was a week full of the Bismarck-Emperor William reconciliation and birthday celebrations, and likewise a week full of really good concerts. In fact, among all those that were given during the last eight days there was not a single bad or unsatisfactory one. About the festivities you will know all by cable, and probably more explicitly and truthfully than the German newspapers will inform their readers. There remains for me therefore, as usual, nothing but to report about the concerts.

The first, and a very important one, was the seventh Symphony evening of the Royal Orchestra, which took place at the Opera House a week ago to-day. Felix Weingartner made his reappearance at the conductor's stand for the first time after his recent severe illness, and the occasion was made one for loud demonstrations of public favor and rejoicings. Three times the handsome young conductor, whose face betrayed no tokens of the ailment he had gone through, had to bow his thanks to continued applause before he could bring down his stick for the opening bar of the Weber "Euryanthe" overture which prefaced a program of interesting make up. The overture, which was performed with the utmost precision and verve and some refined dynamic effects, was the best interpreted piece of the evening, and indeed the reading was quite remarkable.

Next came a symphony by Schubert, which was announced as being given "for the first time." It turned out to be the B flat symphony, No. 5, in Breitkopf & Härtel's edition, and a right pretty work which ought to be heard more frequently. The scoring is of the simplest kind, only strings, woodwind (without clarinets) and horns being employed, and yet it is very effective. The two first movements—allegro and andante con moto in E flat—are of a Haydn-Mozart thematic invention and general texture, surprising in the Schubert of twenty years, yet withal original and of course melodic and charming. The true Schubert of the C major symphony breaks forth for the first time in the G minor minuet, and especially the trio of the same in G major, which is perfectly lovely. The final movement again returns to the former mood. Both the performance and the work were greatly enjoyed by the large and most fashionable musical audience Berlin boasts of.

Glinka's clever "Komarinskaja" in D minor, a fantasy on two Russian folks tunes (a wedding and a dance theme) was next in order. It is a remarkable piece of writing in point of orchestral, harmonic and contrapuntal *facture*, and one that is all the more surprising when it is taken into consideration that it was composed by the father of the modern school of Russian music, and not by one of our *fin de siècle* authors. When you hear this "Komarinskaja" performed as I did last Tuesday night you will be able to understand Rubinstein's and Hans von Bülow's high estimate of the music of Glinka.

Beethoven's third "Leonore" overture and the same composer's Eighth symphony formed the second half of the program. The former is indescribably effective in Weingartner's Bülow-like interpretation; in the latter I liked Levy's reading better in one of the early Philharmonic concerts of this season. Still, Weingartner's interpretation is by no means uninteresting, and his forces are so much superior to the Philharmonic orchestra that the success he achieved was a perfectly legitimate one, and I could join with hearty conviction in the thundering applause which followed each movement and which took the form of an ovation at the close of the work.

About Mrs. Selma Nicklass-Kempner I wrote at length in my last week's budget. I can therefore confine myself this time to the mere mention of the fact that her second song recital at the Bechstein Hall on last Wednesday night was a renewed success for this great vocal artist. The papers had praised her so highly that the public, usually apathetic in the matter of recitals, woke up to the fact that this was something unusual, and so Mr. Wolff's pretty hall was crowded the second time, among the audience being a goodly number of professional singers. So great was the demand for tickets that many people had to be denied admission, and Mrs. Nicklass-Kempner has for this reason been prevailed upon to give at least one more recital in March next.

Last Wednesday night, although she was suffering from climatic change and the effects of bad weather to an extent

that forbade her speaking above a whisper, she had perfect control over her vocal organ, and her artistic singing gave the greatest possible pleasure to the entire audience, who insisted upon a number of encores even after the long and exacting program had been gone through with. I forgot to mention in my last letter that Mrs. Kempner is a pupil of Miss Jenny Meyer, the energetic directress of the Stern Conservatory of Music.

Mrs. Kempner's program was, if we abstract from it a Mozart concert aria, "Genug, ich bin entschlossen" (with violin obligato in B flat), an essentially modern one and comprised some charming selections. The best sung ones were, in my estimation, Schubert's "Wohin" and Adalbert von Goldschmidt's *Stimmungsvoller* "All Souls' Day;" also a very peculiar and attractive song by Reinhold L. Herman, entitled "Der Marsenmutter Wiegenlied," and three more songs by R. Mandl, of Vienna (accompanied again by the composer). Mark my word, that fellow will make his way. He has a Franz vein and a Brahms' manner about him. Peter Cornelius' "Am Vorabend" and "Erwartung," two likewise very suggestive songs; Brahms' "Ständchen" and the bolero from Verdi's "Sicilian Vespers," together with a half a dozen of encores, were Mrs. Nicklass-Kempner's further contributions to the program.

The "assistance" at this soirée was far superior to the one of last week. Miss Irene von Brennerberg, a young violinist of excellent attainments, played a romanza in F by Emil Seling, a gigue in B minor by G. de Angelis, and a very difficult Hungarian rhapsody by L. Auer in technically finished and generally fine style and was much applauded.

Reinhold L. Herman furnished the accompaniments in tasty, discreet and musicianly manner.

Next we had two evenings of excellent chamber music—the Joachim Quartet at the Singakademie on Thursday night, and the Halir Quartet at the Bechstein Hall on Friday night.

The Joachim Quartet opened proceedings with a neatly played string quartet in B flat by Haydn, and then gave as a special attraction the Brahms' string sextet in G major, op. 36, which, on account of its many intricacies, is rarely heard. It is written for two violins, two violas and two violoncellos, and was admirably performed throughout by Messrs. Joachim, Krause, Wirth, Eldering, Hausmann and Dechert. It is in this kind of work that you must listen to Brahms if you want to convert yourself into a Brahms' worshipper. Go and hear the dainty G minor scherzo or E minor variations which form the slow movement of this sextet and hear them performed as I did last Thursday night, and if you don't turn around and say that Brahms is the greatest chamber music composer of the world after Beethoven my name is fiddlesticks!

A second special attraction was Beethoven's string quartet (two violas) in C major, op. 29, which likewise you have not heard in New York for many a season. It is decidedly one of the master's greatest and noblest creations, and the adagio molto espressivo in F is of surpassing beauty. The extremely difficult final movement was performed with so much vim and virtuosity, with so much perfection of ensemble that it took the vast audience by storm, and at the conclusion a storm of applause and cheers broke loose which could not be appeased until the performers had reappeared four times to bow their thanks. It was a great evening for the Joachim Quartet.

Well, hardly less enthusiastic and demonstrative, though not as strong in numbers, was the audience at the third chamber music soirée of the Halir Quartet at Bechstein Hall the next evening. The Weimar concertmaster and composer had selected an interesting program, of which Brahms' now celebrated clarinet quintet was the opening number. I notice that this *magnum opus* was recently performed in New York by the Kneisel Quartet, and as I wrote about it at length from the Munich gathering of the Tonkünstlerverein, I can now content myself with stating that the work grows upon you with each renewed hearing, and that I consider the adagio in B major as one of the most beautiful and most finished art emanations, not only of Brahms, but among the entire musical literature. The quintet was superbly performed, not only by the members of the string quartet, Messrs. Halir, Markees, Mueller and Dechert, but especially also by Kammermusiker O. Schubert, who is the finest clarinet player I ever heard, not excluding Muehlfeld, of Meiningen, who is Brahms' chosen representative for the performance of this work.

A novelty, to me at least, and one of the most interesting kind, was the piano quartet by Richard Strauss, the young court conductor and composer at Weimar. This prize composition (op. 13 in C minor) is one of the few prize crowned works I ever heard which deserved a prize. It is classic in form, excellent in workmanship and full of a flow in thematic invention which many of this composer's later works fail to show to any such extent. Most of the themes are, moreover, thoroughly vigorous and original. The scherzo in E flat is one of the cleverest movements imaginable, and the andante in F minor is of noble beauty in the principal theme and grandeur of construction. The com-

poser himself presided at the piano, and although he is not exactly virtuoso he managed to perform his share in a fervent, at times very brilliant, and of course always interesting style. He as well as his copartners in the performance were rewarded with richest applause and genuine enthusiasm, and the composer had to acknowledge several separate recalls after the final movement. This quartet is a work which I strongly recommend to American chamber music organizations of the first rank and ability.

Mozart's pretty C major string quartet in its charming *naïveté* of style and exquisitely clear part writing formed an enjoyable contrast to the foregoing work and a fitting and satisfying closing number of the program.

At the fourth evening, on March 3, Teresa Carreño will be the soloist of these concerts.

Saturday, the Emperor's birthday, no concert took place. At the Royal Opera House, however, a gala performance was given before only invited guests. I had the honor of an invitation, and was among the audience of military and other dignitaries one of the few people whose swallow tail coats lacked the insignia of a decoration. It served me right. Why was I so stubborn at Gotha?

The musical proceedings of the evening were devoted to the performance of the second act of Spontini's spectacular, noisy and at moments vulgar opera "Ferdinand Cortez." We have all heard this work of scenic and military display-proclivity at New York during one of the last seasons of opera in German at the Metropolitan Opera House in its entirety. I was glad therefore that on this occasion I had to endure the second act only, and I must say that the mise en scène was gorgeous, the orchestra and chorus under Dr. Muck simply superb, Dell Era and Urbanska delightful dancers, and that above all Eloy Sylva sang and acted like the great heroic tenor he is. The last part of the performance was given up to *tableaux vivants*, representing scenes from the earliest Prussian military history to that of our day. The pictures had been planned by A. von Heyden, staged by Tetzlaff, and a poetic prologue was composed for each by Prof. Emil Taubert. Music of a more or less historic but certainly national and appropriate nature was furnished under Sucher's direction. The interior of the Opera House (a building which is as spacious, cosey and distinguished looking from the inside as it is commonplace and unartistic from the outside) was magnificently decorated, and the air was delicately scented and perfumed. In the grand central box (only used on state occasions) William II. sat next to the Grand Duchess of Tuscany; the Empress (to the left of the Emperor) had for her left-hand neighbor the King of Saxony. The Grand Duke of Tuscany led the Princess Frederic Leopold, and the King of Wurtemberg the Princess Henry of Prussia. "What has all this got to do with music?" I hear you say. Well, nothing. But it might interest some of my lady readers, anyhow, especially if I add that the Empress wore a kind of sea greenish dress *changeant* into opal red, and that pretty Princess Henry wore a white dress and looked as fair as a lily. The diamond necklace of Her Majesty, moreover, seemed to me by no means inferior to one I have once upon a time seen around the far less distinguished neck of Mrs. Wm. H. Vanderbilt, of New York.

A Sunday charity concert by Dr. Hugo Goldschmidt, baritone and one of the directors of the Klindworth-Scharwenka Conservatory, assisted by Miss Catherine Zimdars, contralto, and Wilhelm Berger, pianist, I did not attend, and sincerely hope you will not blame me for it.

Last night we had the seventh Bülow Philharmonic concert, this time and exceptionally conducted by Richard Strauss, of Weimar. His substitution for Hofrath Ernest Schuch, of Dresden, was necessitated by the latter's temporary incapacity to conduct, caused by a vein swelling in the right arm. We had no reason to complain of the change, as Strauss is a more interesting conductor by far, just as he is a much bigger musician than Schuch.

The program remained the same as the one announced for performance under Schuch, with the sole exception that the old-fashioned Rietz concert overture was ousted by the composer-conductor's lyric poem "Don Juan." You have heard it in New York under Seidl and in Boston under Nikisch, so I don't need to "tell you all about it." Still, under the composer's direction the clearest *exposé* of his intentions and the careful attention to detail will make obvious many beauties and meanings which other interpretations might fail to reveal. Although I like "Tod und Verklärung" far better and think other works from the same pen, like, for instance, the "Roma" suite and the symphony in F minor, more inspired, I must say that this "Don Juan" fantasy for orchestra is an electrifying and highly interesting creation.

The soloist of this concert was Moriz Rosenthal, who once more played the perennial Liszt E flat concerto. He has still more developed the purely virtuoso side of this virtuoso work, and, I am sorry to say, somewhat to the detriment of the bigger side, especially in the first and middle sections of the composition. He was however, even more brilliant than usual in the finale, and it goes

without saying scored a tremendous success. I should have preferred to have heard from him on this occasion once more the Schytte concerto.

The sole novelty in the program was Wilhelm Berger's "dramatic orchestra fantasia in form of an overture" in F minor, which was played from manuscript. Berger was born in Boston some thirty-three years ago, but is now a Berlin musician. His work, of which a program has not been published, is of somewhat protracted length, but by no means tedious. The thematic material, although hardly very original, is of some importance and skillfully treated, the orchestration massive and at times Wagnerian. With a little judicious use of the blue pencil the work might be pruned into a form finished and most enjoyable concert program number.

Beethoven's "Pastoral" symphony filled the second half of the evening. I liked Richard Strauss' reading of the bucolic work immensely. Without forcing anything in either tempi or accentuations he succeeded in giving quite and at times very original and always pleasing version. The Philharmonic orchestra, as I frequently mentioned not the very best organization of Berlin just now, also did better under Strauss than they had played under anybody since Bülow gave up conducting, with the sole exception of Hermann Levi, of Munich. Public recognition of his merits both as a composer and conductor did not fail him either at this concert, and at the close of the symphony he was recalled several times amid thundering applause.

I just mentioned the name of Von Bülow, and that reminds me that poor Hans passed through Berlin yesterday on his way from Hamburg to Cairo, where he is going for the rest of the winter and part of the spring in search of health and recuperation. I hope he will find it, but I am sorely afraid that his conducting days are over.*

My native city, Aix-la-Chapelle, has just had a nice and spicy theatre scandal. They are always having a scandal of some sort there, and I wonder where they find time to attend to their own business, so much are they habitually engrossed in that of other people. This time, however, there seems to have been good reason for the public uprising and indignation. Hermann Gura, the twenty-four year old son of Eugen Gura, the famous baritone, fell in love with Miss Mitschiner, the dramatic soprano and many years his senior. So far there is nothing uncommon or unnatural in the thing, but the trouble is that young Gura had already a wife and that she took the matter to heart and grieved over it so much that quite recently she died while in confinement. During the hours of peril the husband is said to have behaved so outrageously that the Aix-la-Chapelle public, who of course knew everything, and more, could not stand it, and so great was their moral indignation that when the guilty pair appeared a few days later in "Cavalleria Rusticana," as "Santuzza" and "Alfio," respectively, they were both whistled and hissed off the stage, and the curtain had to come down rather prematurely. The baritone swiftly got out by a side door and in disguise escaped further punishment, while the prima donna was hooted and jeered by a mob when she tried to get into her carriage. That Gura must be a scapegrace of the worst sort becomes apparent from the fact that his parents, who live in Wiesbaden, publish a card in the Aix-la-Chapelle papers, in which they entirely side with the public in its "justified demonstration" and in unmistakable words disown their own son.

Ludwig Pietsch goes wild over Mary Howe's charms in an article about the Press Club's recent ball, published in the "Schlesische Zeitung." I shall make a vain attempt to translate his rather involved, "high falutin" sentences into the vernacular. Well, here goes: "Among all the beautiful and graceful ladies presented at this ball, one might hardly have been able to find one—so at least I think I can safely assert after diligent and unbiased comparison—who could have surpassed in these qualities the artist who on the same evening before the opening of the ball, in a concert she gave with her husband at the Singakademie, charmed the listeners alike through her appearance, her voice and her vocal art. North America, the birthland of so many a singer combining these superb qualities, is also the country of this lady, Mrs. Howe-Lavin. I hardly know a head of more perfect, classical cut of all features. However, what arguments to the highest possibility the charm and impressiveness of this head are the deeply dark eyes of uncommonly amiable expression, which stand in an arc as a pleasing contrast to the naturally curled, quite light blond, sunlight-stricken hair. The voice and the singing of the artist thus favored by nature found rich favor in the ears also of those severe musical art judges, who on such occasions, as if fitting for them and quite in order, lend only and exclusively their ear, and whose judgment can never, no never, be influenced by the eye and that which is displayed before it." Ugh! How would you, fair reader, like to be thus portrayed in words?

Leoncavallo is back from Hamburg, where he was Pol-

* Mr. Floersheim's conjectures proved correct. He wrote this letter on January 30, and Von Bülow died, as we know, at Cairo on February 18.—ED. THE MUSICAL COURIER.]

lini's guest, and was made much of at a recent "Bajazzi" performance. I saw and talked with him last night at the Philharmonic concert. The "Medici" première is now definitely fixed for February 8. One of Leoncavallo's earliest works, "Chatterton," the hero of which is the English poet of that name, was recently found by accident at Bologna. It will be revised by its author and is to be brought out next year.

Miss Renard, the beautiful prima donna, will come from Vienna in order to attend the "Medici" première.

Messrs. Cox, the London music publishers, just sent me a piano score of Emilio Pizzi's one act opera "Gabiella." I have only had time to glance at it, but see many beauties and strokes of talent. I should like to hear the thing performed.

The Free Musical Union gave their eighth *Vortrags Abend* on Tuesday night of last week, while I was at the Royal Orchestra's symphony concert. The interesting program contained numbers by Gustav Kulenkampff, Otto Oberholzer, Emil Severin, Carl Hess, Martin Plueddemann, Albert Becker, W. Freudenberg, Otto Lessmann, Franz Dannehl and Ferd. Hummel. I am sorry I could not attend.

Our esteemed Paris confrère, "Le Monde Musical," publishes in its January 30 number a portrait of Mrs. Dory Burmeister-Petersen.

Conductor Ziehrer, with his band, which was heard with so much success at the "Old Vienna" portion of the Chicago Exhibition, will make a tournée through Germany.

Mrs. Clementine de Vere-Sapio is at present staying in London with her very sick father. She will divide the remainder of the season between concerts in England and the west of Germany, Belgium and Holland. Mr. Sapio quite recently lost an older brother, a colonel in the Italian army, and has gone on to Palermo to comfort his aged father in their mutual bereavement.

I acknowledge with pleasure the receipt of a letter from my friend Henry T. Finck, of the "Evening Post," from which I quote the following sentences:

I always read your Berlin letter with the greatest interest, and occasionally copy something from it. You ought to have a good time in Berlin, where music and beer are good and cheap. But we miss your smiling full moon face here, and I hope your exile will not last as long as Wagner's.

Thanks awfully! But I object to the expression exile. An exile is, as I understand it, a man banished from his country, which is by no means my case. I have lived in the United States for seventeen and a half years, and should continue to do so if THE MUSICAL COURIER had not deemed it advisable to open its European headquarters. This circumstance made me return to and stay in my own country, and the prosperity of the European branch will in all probability keep me here for a good long time to come, but does not preclude an occasional visit to my friends in the United States. I make mention of this purely personal matter in answer, not only to Henry T. Fink, but also to the inquiries of others lately received and all pertaining to the prospects of my eventual return to New York. O. F.

Natali Concerts.—Louise Natali, with her excellent concert company and Jacques Friedlaender, is giving acts from operas in the South and is playing to excellent business. This week the company is playing in Charlotte, Spartansburg, Atlanta, Augusta and Aiken. Next week she will be heard in Charleston, Savannah and Thomasville. Miss Natali will organize an English opera company next season, when she will make another tour through the South.

Emma Juch.—Emma Juch has been engaged as soloist for the last New York Philharmonic concert, April 6 and 7. If orchestral parts can be attained she will sing an aria from Weber's "Silvana," which has never been sung in this country before.

Louise Engel.—Miss Louise Engel, a pupil of Mr. and Mrs. Serrano, is now singing with the Patti Concert Company, and has made a great success. Her voice and method are highly praised, and the good results of her careful training are clearly apparent.

Western Opera Association.—The Western Opera Association's season of opera in Kansas City, Denver, Omaha and other Western cities is on the high road of success. The subscriptions are already more than the necessary amount to cover all expenses, and the probability is that Miss C. C. Tennant Clary, the president, will prolong the season. Mr. Henry Wolfsohn is the representative of the association in the East, and has thus far made the following engagements: Miss Maconda and Mrs. Tavery, prime donne, sopranos; Miss Helen von Doenhoff, contralto; Messrs. Payne, Clarke and Berthold, tenors; Perry Averill, baritone; Messrs. Conrad Behrens and S. H. Dudley, basses. Miss Dreyer will also be a member of the company. Mr. Chas. E. Schroeder is the stage manager and Max Maretzek the musical director. The latter has been West since last September to drill an auxiliary chorus. Another leading baritone is yet to be engaged.



PIANO STUDY IN PARIS.

The first thing for Americans to learn before ever they can do their superior endowments justice is tranquility.—M. PHILIPP, pianist, 1 Rue Châteaudun, Paris.

I GLADLY cite the following ideas of M. Philipp touching American piano study here: First, because of his sterling and intrinsic qualities of fairness and intelligence aside from his art; second, because of the prominent position he holds as representative of piano in the French capital; third, because of his being six years a member of the jury of examination for admission to the piano classes of the Conservatoire, giving him an experience with foreign pupils as unique as it is extended, and fourth, because he is one of the leading pianists in Paris who is much affected by Americans.

Aside from this, an intimate friend of Widor, he has represented the symphonists' music in the Philharmonic Society, London, plays in the Colonne and Lamoureux concerts here, and is premier of a charming chamber concert series now in its third year of which you read a program recently. Other members with him on the Conservatoire jury are Ambroise Thomas, Massenet, Widor Dubois, Mathias.

"The instruction we give to pupils who come here must be capricious and unbiased by reason of the short time they remain and the most extraordinary and ungovernable haste that seems to consume them. It is something feverish! A feverish agony to accomplish immediately seems to be their whole notion of study. They have not one idea as to cause and effect. They cannot endure 'step by step'; they must fly. 'The most in the least time' is their motto, which ends art of course.

"They seem to be wholly without logic as to progress and are constantly on the qui vive for a 'new teacher.' Taking two or three weeks of one teacher a girl hears the pupil of another play. The latter may be much more endowed than herself, may have taken five years to her one. She never thinks of these things. Off with her to try that professor, maybe to return in the second month to the first, and so on.

"Teachers cannot plan a course of instruction for Americans on account of this nervous, flighty, disconnected habit. They expect every lesson to be the last, and must work accordingly. Many German professors, knowing this failing, make the young ladies pay in advance, when they may stay for twenty or thirty lessons before flight. English pupils have this one advantage, they are tranquil. They are educated to education. They make up their minds to three or five years' study, and plan to carry that out. They put themselves in the hands of a teacher. The Americans want to do all the thinking, the teacher to do as impulsive prompts them to wish. Were they to do as the former, with their superior endowment they would make ten times the progress."

With French of course the methods of instruction are wholly different. The American comes as a gymnast to get a new "turn" labeled with a name, the French student comes as a musician, already versed in solfège and harmony, imbued with musicianly feeling, respect and fidelity for her teachers. There a man has a life student, meaning for all of her student life, and with all the ardor of his artist heart he applies to her case the labor of his life, namely the results of his own rich musical experience.

Aside from this the only fault M. Philipp finds with the American girl is a complimentary one—that of having hands too small. They are muscular, obedient, expressive, but simply too dainty for piano execution. She has good taste, but cold emotion, or rather a habit of reserve that is far from stolidity. She has esprit and temperament, and is in many cases well taught. She is in general precise and practical, but if dreamy is the most dreamy human being he has ever met. He has had pupils whom it was impossible to bring down from the clouds.

Society girls amuse him. They have so much talent, money, naïveté and charm. They are delicious, but so idle. One girl that morning had declared the piano to be a "horrid instrument" and begged him to suggest a more amusing way of passing the hour than in its study. Leaving it to her she proposed a ride on horseback in the Bois! He is obliged to use all his efforts to get them to work. He must coax, flatter, force, which he does willingly, knowing their endowment.

The English he finds much less endowed, less suscep-

tible. They have no intention, temperament or instinct. They seem to be better students than the Americans, but do not accomplish so much.

As to the necessity of harmony to the instrumentalist M. Philipp says: Of course in the case of foreigners uninstructed in solfège harmony, &c., the professor cannot go back and teach all that he wishes the pupil had been taught, he must go forward and do the best for "piano playing." But he counsels the separate study of harmony for every pupil as the only means of being comprehensive musicians. One must be able to transpose into all keys the works of the masters to be an understanding player. Harmony should proceed side by side with instrumentation for practical as well as artistic reasons.

The study of solfège is invaluable in this way. By it the principles of harmony are taught, also reading at sight, which does away with much tedious fundamental work, and makes the piano lesson a pleasure.

Personal influence is the only means he uses for inducing study at home. Pupils of his classes are of an age to appreciate the necessity of work. With children it should be made imperative, as a lesson is but a suggestion. The work must be done by the pupil, else time and money are thrown away.

To aid sight reading he composes manuscripts for his pupils, manuscript being more effective than printed music, which has become familiar. Reading at sight is made a provision of admission into all classes in the Conservatoire, as it indicates a high order of either endowment or instruction.

"Who said touch was a result of pedal—who said the pedal had anything to do with the touch?" cried M. Philipp, his dark eyes dilating with surprise, his voice vibrant with irony, his form expressive of the horror of art falsity, which is an element of the Gaulois nature. "Pedal—touch—what stupidity!"

"The touch, tone, sonority depend primarily, solely and *per se* upon the fingers—the hand! Touch may be modified and altered by training and thought, but to make a beautiful touch with a hand not fitted for it—impossible—never! A hand which is bony and hard makes always a hard stroke like a blow. A large, flat topped finger cannot produce a graceful touch; a slender hand with finely pointed finger tips makes a light graceful tone; a small hand makes a fine touch; a coarse one a heavy sound, &c. Take Pachmann, for example. He has a small soft hand, light dainty fingers and the most beautiful touch, they say, in the world. Paderewski—"

"In general do you find the hand in accord with the nature of the temperament?"

"By no means! Temperament has nothing whatever to do with touch. Sentiment makes style, finger and hand make the touch. Pachmann might be a totally different disposition; his style, his interpretation would then be different; his touch would be the same as now. I speak positively on this point. I have had the study of thousands of hands.

"Yes; I am obliged to give pieces. There is such an immense amount to cover even in one department of piano work. Exercises are the foundation of the work, but one cannot remain on them to perfection. Much can be done by utilizing portions of compositions which bear upon the exercise in hand. A portion of a sonata, a serenade or fugue forms excellent exercise. I dwell on Bach and Beethoven."

M. Philipp is unable to solve the problem of our public school or musical educations. The school life, occupying the best part of youth, leaves little margin for music. It is to the loss of much talent, he is sure, but he does not imagine that instrumentation would be practicable in the schools. A musical pupil should be at work before the school education is finished.

The age to commence piano depends as much upon the teacher as upon the pupil. It is possible to begin so young as to destroy the hands, if the teacher is not wise.

Among his talented pupils at present are the Misses Blanche and Cora Vet, the gifted daughters of Mr. C. M. Vet, founder of the Detroit Musical Academy, Detroit, Mich. Still in their teens, both girls are endowed with prodigious powers of memory, sight reading execution, and no less of comprehension of the best masters, ancient and modern. More remarkable still, the girls are equally endowed with talent for violin, to such an extent that the best masters have differed as to which instrument they should adopt. They are already concert performers on both instruments, but are pursuing their studies faithfully as if beginners.

"It is in general unwise to make a specialty of two instruments," says M. Philipp. "The strain is too great. I am glad their parents are here with the girls to see that they do not overtax their systems."

A Miss Key, of Chicago, and a Miss Clemens, of Boston, have been among his best pupils.

Of American composers he knows Messrs. Chadwick Foote, MacDowell, Shelley, Van der Stucken. Mr. MacDowell studied here with Marmontel, and showed great talent. Mr. Carl—everyone who speaks of Mr. Carl praises him, in French as well as in English.

"The French love Wagner better than the Germans do,"

he says, and he related (what others here have done) seeing French people at the opera perfectly wild with enthusiasm over the great lyric dramas, while Germans in the adjoining *loge* did not seem the least annoyed.

The reason why Americans flock so to Germany for instrumentation, he says, is because the code is so much less severe there, the time shorter, the difficulty of admission less and the music lighter in character for the student. (Which all would have surprised me very much before I came here and saw the really severe and heavy nature of the educational work. Pupils are not admitted here on the work they bring from Germany. It is considered light!)

The Germans, he says, are "pedagogues" who teach line on line. Here artists and composers are the teachers, men of imagination and sentiment, such as Massenet, Franck, Diemer, Widor, Delaborde, &c. Russia simply follows other schools. France is the home of symphony and dramatic music.

I must add that this complaint about the irrational haste of American students here is universal throughout Paris. They are noted for their unreasoning speed.

Of course "it costs" to take lessons here. The lessons proper are no more than at home, however. The very best artists here do not charge more than 25 francs—\$5—a lesson, which pupils are paying the most ordinary teachers in New York. Yet they throw up their hands and make great outcry at "25 francs!" Besides, to my knowledge, these men here are generous to prodigality. I know American pupils who cannot get their teachers to send in their bills for lessons which were not limited by clock or rule. I know an American lady who was receiving lessons at "artists' rates," who was forced to make up her own bill at full price and send it to her teacher on leaving, as she could not learn even the "artists' rates" from him, and I know some who, since the financial troubles in America, have been carrying four and five pupils each free of all charge.

There are commercial pedagogues in Paris, but indeed the typical French artist is not among them.

It is the living and outside expenses that make Paris "lessons" seem so high. Pupils should calculate upon these before leaving home, and not discount the value of their study by a haste which is the sure foe to all art progress, as well as waste of time and money.

M. Albert Lavignac, teacher of composition in the Conservatoire, himself a composer of worth and intimate friend of Massenet, says:

"If a class were opened to women for composition in the Conservatoire to-morrow there would not be forty applications from France."

"Perhaps it is because there is no class that there is no evidence of demand."

"No; it is the effect of lack of demand that there is no class. Composition is not for women; women not for composition; c'est fini! Pourquoi, ah pourquoi? Peut-être Le Grand Seigneur sait!"

"There are a few women who study composition, but they take lessons of private teachers. They are not admitted even as auditors into the classroom in the Conservatoire. Play organ; ah, that's another thing—executive; they do not compose."

"Perhaps if opportunity encouraged—"

Anyone who is familiar with a Frenchman's expression of hopelessness knows now that the subject of feminine composition is ended, so far as Lavignac is concerned.

The main features of the work in composition are:

First, the building of a musical skeleton, simply putting the bones together, no flesh whatever on them; the writing from a given bass, without the aid of an instrument, the three accompanying parts (soprano, alto, tenor) in the C clef (d'ut).

Avoiding:

1. Bad disposition of voices.
2. False notes.
3. Crossings (croisements).
4. Unisons.
5. Bad doubling of tones.
6. Parallel and concealed fifths and octaves.
7. False relations of octaves and chromatics, keeping in mind the proper compass of the voices and connection of chords.

Then (what has long been neglected in many schools) the art of finding the bass and the harmony of a given melody (chant donné mélodique).

M. Lavignac has made a life work of composition teaching, and has published many works upon the subject, including rhythm and intonation, and his lessons on solfège and harmony are extensively used in Paris. He has also written many piano compositions.

His studio and home in a pleasant quarter in central Paris are elegant and artistic. Having a passion for astronomy, his reception room ceiling is frescoed in night-time sky blue, with stars scattered through, the great "Dipper" deflected toward the studio wall. On the grand Erard, which occupies the centre of the room, stands a telescope directed toward a large bay window in handsome stained glass opening upon a clear view of the heavens. Here he studies the harmony of the universe when wearied with that of simple chords.

The walls, of terra cotta color, are hung with musical instruments of all nations and kinds, which would engage

hours of interesting study. The studio is library as well as music room, being lined with books, many of them musical. It is well lighted, heated, furnished in French taste with Rembrandt shadows in the corners. He is a man of medium size, light brown, courteous, quick, firm, busy, young, forceful—a typical French artist of success.

Vocal Teachers in Paris.

MADAME DE LA GRANGE.

We teachers need the art help you speak of just as much in Paris as you do in New York.

It is the undoing that takes most of our time with pupils. There is a noblesse oblige of talent that ought to compel every woman possessing it to retain an unspotted reputation. Les dangers existent pour celles qui les veulent bien.

—DE LA GRANGE.

"Madame de la Grange Stankowitch" reads the card of the Parisian vocal professor, who after a life of adulation in America during her own career has done so much for the vocal art of that country in the education of her daughters in Paris.

"The saddest sight in life is that of a woman who cannot relinquish youth at time's demand. The most unwise of prima donnas is she who remains before the footlights too long. A season too many will undo the triumphs of a score of years. I adopted the 'mother' of life early, and left the public still demanding. I have never regretted either."

These words indicate the wholesome sincerity on which the character of this well loved teacher is based.

A business-like, money loving people like the Americans, knowing how much of their wealth is being gathered by Paris teachers, and having not the slightest idea of what is necessary to become a finished singer, are not to blame that their ideas are rather mixed, vague and in many cases wholly unjust to Parisian professors.

Myself the most rabid opponent of foreign education, in the early stages at least, and the most prejudiced against the Shylockesses of this classic ville, confess to genuine surprise at finding Mme. La Grange in possession of a real soul, with real love for her pupils and an unquestioned passion for music's welfare. In her I found at once the soul of a musician, an Italian, a lover, a friend and a woman.

I found the genuine love for America in the tears which fell as she showed the exquisite crown of gold presented to her by the people of New York as a tribute of their admiration for her in "Norma" the last time she sang it there. I found the real music love in the fervor with which she spoke of that which she loves the most. I found the real teacher spirit in the mingled triumph and anxiety with which she spoke of the more or less favored of her pupils as she turned over their pictures one by one in the great portrait basket, which is one of her memory's treasure houses. For the artistic in her nature one had but to glance around her home. The woman one found in the avoidance of comparison, censure, self exaltation and the gentle ladyhood of every word and act.

Ella Russell, Lucille Sanders, Emma Thursby, Lilian Clark, Litta, Ella Sanz, Miss Baldwin of Brooklyn, Miss Ewan of Washington, Miss Geneva Johnston, Miss Green, Miss Buck of Chicago, Mme. Alvorsen, née Vehon, Katherine Van Arnhem and Miss Della Rogers, who promises to be queen of the circle, are among the names past and present that have added to her fame.

"The best voices we are getting to-day are American," says La Grange. "They are sweet, flexible, clear, and many of them naturally placed. The well educated, who do not distort the tones by dialect, yield rapidly to training. They are well made physically, clean and wholesome and untainted by the vices of older nations. They have temperament, musicality, intelligence, and after they become serious are good workers."

"They have two large faults; conventionality to a degree. The Puritan has stamped them with a reserve that is only a mask for their really warm natures. It is difficult to get them to give themselves up to a sentiment, for their well behaved bringing up has made restraint a habit. But they are born thinking and feeling, too, and are full of fire and emotion that either comes out and makes a great actress or remains locked up as an undercurrent for sympathetic concert, church and oratorio work."

"How often I have heard Miss Lilly Berg express this same sentiment about American 'conventionality.' 'The American girl has such a respect for good shoes,' she once said; 'if one happens to be not quite fresh, to hide it she will keep her feet twisted under her dress in the most awkward fashion. An Italian with two tattered shoes of some ancestor on bare feet, all unconscious of the fact, drops her full length upon the grass on the hillside, the embodiment of grace!'"

"The other fault is a lack. The lack of sufficient money. They come here thinking to learn a song without any realizing sense of the time it requires to train a voice. Their education, temperament and habits of life are all contrary to the 'step by step' process of becoming an artist. So they bring over one-quarter the necessary money, and are obliged to give up before being half finished, bringing reproach upon their Paris training, continuing to sing in a way to undo all that has been done, and in many cases with

spirits broken and discouraged, they give up music altogether.

"The greatest advantage of coming here to study is the *learning how to study*, the seriousness that comes from association with French born students, the discovering of art standards and their importance. When susceptible and in earnest the change in their student character is pronounced.

"If Americans were less impatient, would sit down and count the cost before starting and come here calm and decided to remain till finished, America would produce the coming prima donnas! Why do they come thinking to 'finish' in a year? You cannot make a singer in a year! It takes three and four on the average, and longer when there is much to undo. I could do more in two years with a voice that had never been cultivated, even if the owner were quite well grown up, than in four years with one that had been badly instructed.

"Why is it that so many pupils of one teacher turn out so differently, with voices and methods as different as though taught by different teachers.

"Of course you do not mean as to quality, timbre, which is individual as features. As to method it ought to remain the same if the conditions are equal—if the teacher's seal is once set upon it. But how few begin and end with one teacher? A pupil going one year to Berlin, one year to Florence, one to each of three teachers in Paris does not become a representative of any one teacher! The work of two years is completely altered if the pupil goes over to London to 'take a year,' as she calls it.

"Teaching is not done by the appliance of a method, but by the application of knowledge to the individual. The teacher can but suggest. If when a pupil leaves she changes or has another teacher change that suggestion, the voice emission is naturally changed.

"Then there are so many things underlying the voice; health, care of self and voice, conduct, interference of care or trouble, which means ruin to the voice, abuse of the voice by singing too much. The wonder is that there are so many good singers!

"Yes, I consider the proper finish for every singer the singing of their works with the composers themselves. After a pupil finishes with me, I counsel singing before Massenet, Saint-Saëns, Thomas, Widor, Pugno, Godard the works of which they are the creators. Here is another advantage of study in Paris—the head centre of lyric composition.

"It is wrong to promise a début to any pupil. It is impossible to say how a voice may develop or how character may impede the development. Then, too, one can only give introductions. The manager's needs and moods and the singer's personality must do the rest.

"Difficulty of singing French! With the pure Italian school one can sing in any language! English is the most difficult, but possible. With French especial diction must be taught. M. Léon Jancey is responsible for that in my circle and does me credit. Yes, American girls can come to sing with perfect French diction. Miss Della Rogers, of Denver, Col., for example, is singing in public here to the perfect satisfaction of French audiences, which is all that need be said, as the French are intolerant of bad diction in singing.

"I love best to prepare for the professional life. There is a pull, a zest, an impetus to the work that a society star lacks.

"What do pupils do in the summer? Few go far, I assure you. Down by the sea—Bretagne—somewhere that is not expensive. Paris is surrounded by most charming summer places where one can live for little.

"There is no possibility of a uniformity of method until people are made like so many little tin soldiers, each one to receive its certain amount of varnish. I do think, however, that the idea you suggest of a 'jury' or 'committee' to examine in technic and theory those who propose to become

teachers would be an excellent one for your country, where standards are weak and wavering. It would prevent much harm to the voice no doubt, and would make teachers more thoughtful. But it would necessitate musicians beyond par, men beyond intrigue. Have you them? Could you import them?

"The age for girls to commence vocal study? After a certain epoch, be it ten or fourteen years; not before, or irremediable damage may be done the voice, and possibly the health. Before that time there is much musical work to be done—solfège, musicianly ideas, musical biography—no singing.

"Conduct influences the character, affects acting, has

Bordogne, Lamperti and Rossini were the instructors of Mrs. de la Grange. Her veneration for the Italian master-composer is unbounded. She made her début in Italy, and has sung in all languages, even Hungarian, the most difficult of all. She created "Fides" in "The Prophet" at Berlin, Meyerbeer himself directing the orchestra. She has sung with most of the great musicians, singers and players. The portrait of Rossini framed in forget-me-nots, with dedication, is one of the choice ornaments of her salon.

"Norma" is her favorite opera. "No rôle in musical writing so complete for emotional expression as 'Norma,'" she says. The crown which New York presented to be

worn when in that character is of solid gold, the design acorns and oak leaves. It was made by Tiffany and presented by a Mr. Müller. The letter of presentation, which she keeps in an exquisite inlaid box near by, is couched in the most flattering expressions. By reason of this crown she once came very near having serious trouble with her manager, who tried to insist on the wearing of the traditional crown of green leaves, which the queen is forced to throw down when no longer worthy to wear it. But "Je porte ma propre couronne!" with the La Grange air, and "Norma" habiliments settled the question.

She had a compass of three and a half octaves—"No merit of mine more than the color of my eyes!"

In her album are autographs of Malibran, Pasta, Meyerbeer, Mercadante, Thalberg, Verdi, Massenet, Widor, Saint Saëns, Lablache, Sr., Schuloffe, Jean de Reské, Godard, Rachel, Countess de Montijo, mother of the Empress Eugénie, "Isabella II. d'Espagne La Reine," Victor Hugo, Flotow, infantes and arch-duchesses who have been her pupils, and any number of painters and poets.

Parma violet is her favorite perfume, as one instantly discovers on entering her charming apartments, rue Condorcet, where every object is one of taste, and where beauty, comfort and grace are combined. The music room is a bower of simple elegance, the Erard Grande the centre piece. Flowers and potted plants, bric-à-brac, dainty French photographs and bits of Italian coloring, a welcoming fire, luxurious easy chairs, a large portrait of the singer in her prime and but little drapery are features. In her pretty sleeping room is a huge bed of Italian design and execution. Her cuisine is the perfect French type, graced with an Italian wine that is like a lover's sonnet set to Rossini

music. Her table appointments carry out the idea that the "necessary affairs of life may be something more than objects of use."

Her personality is almost regal in its sincere refinement. Born of German and Italian parentage, French birth, wife of a distinguished Russian, her nature is rich, warm and womanly. Her phrases in her modulated tones and the French language are like sentences from an Ouida romance, and her words are never turned against a fellow.

Tall, straight, well proportioned, perfectly healthy, of dark brown type, with regular features, hair that ripples around her oval face in motherly fashion; in heavy black satin gown, graceful headress caught over the brow by a pearl, a brooch of rare cameos set in diamonds, emerald earrings and many beautiful finger rings. Mrs. de la Grange might be a royal dame sent back by one of the Louis to keep alive the gracious dignity of the royal régime.

Adored by her pupils, beloved by her friends, remembered by a grateful public; were all teachers of this stamp we should have but one regret in sending our daughters to Paris to study—regret that for our sakes the teachers were not living with us instead.

This Miss Della Rogers, of whom mention is made above, is having a more enviable time in Paris than falls to the lot of American pupils generally.

Part of this is due to the fact that with straight Ameri-



MR. COURTLANDT PALMER.

much to do with the voice. Every woman of talent owes it to her gifts to retain a spotless reputation. But there is much careless conduct that is disastrous to success. Yes, the seat of vocal timbre is in the vocal cords.

"Breathing must be all from the waist up—not from the stomach—épouvantable! épouvantable! Everything must be natural as possible; no forcing, no straining. I have much music transposed so as not to force tones too high or too low. I transpose during the lesson. There are scores of people here who do such work for little or nothing, poor souls.

"Yes, I think every teacher should be able to sing. I do not see how one not a singer can do the best for the pupils. To be sure, being a great singer will not alone make a successful teacher. One must have the teacher's instinct, the tact for analysis. But one cannot teach violin or piano who cannot use the instrument.

"Lamperti? Why should people discuss whether Lamperti had a large voice or a small voice. He had no voice at all. Lamperti did not sing. He taught by knowledge of what he wanted to hear, by knowledge of traditions, by magnetism. Nor did he teach all who came to him. His wife did most of the teaching the latter days. Lamperti representatives need not 'fuss.' They can illustrate by their pupils and keep still. Real representatives of the old Lamperti must acknowledge to more years than many women are willing to admit. That ought to end the discussion."

can common sense she early decided that to make a conquest of Paris she must do it in the French language. She was one of the first who went to work in real earnest to conquer, not only the difficulties but the finesse of the elusive tongue in singing as well as in speaking. Listening to the remarks of French audiences about those who sang French badly, settled the question in her mind, and she has had the character to follow out her impulse.

A very beautiful girl, tall, blonde, young spirited, with a rare voice, she has been accepted, not only by the public here, but by Massenet, Godard and Saint-Saëns, and will no doubt have something very nice offered for her début.

Her parents and sister have made their home in Paris for her sake. A sketch of her methods of study, life, expenses, &c., will follow later. She recently sang for Godard his "La Rève" and "Les Elfes" and captured this honor in her album:

"A mon excellente et charmante interprète, Mlle. Della Rogers!"
FANNIE EDGAR THOMAS.

Mr. Courtlandt Palmer.

MUCH interest is being evinced in the début of Courtlandt Palmer at Madison Square Concert Hall on the evening of March 3, and the advance sale of seats has been extremely large. Mr. Anton Seidl and his Metropolitan Orchestra will assist in this program:

"La Damnation de Faust".....Berlioz
Marche Hongroise.
"Danses de Gnomes et des Sylphes."
"Evocation, Minuet des Follets."
"La Course a l'Abine."
Orchestra.

Piano concerto, C Minor.....Saint-Saëns
"Impressions d'Italie" (first time in America).....Charpentier
Sérénade.
"A la Fontaine."
"A Mules."
"Sur les Cimes."
"Napoli."
Orchestra.

Piano solos—
Waldesrauschen.....Liszt
Romance sans Paroles.....Saint-Saëns
Valse.....
Etude.....Chopin
Polonaise, E major.....Liszt
Mr. Courtlandt Palmer.

Overture, "The Bartered Bride".....Smetana
Comic Opera, "Die verkaufte Braut".....
Orchestra.

Charpentier's "Impressions d'Italie," which is to have its performance in this country at this concert, was played for the first time in Paris by Lamoureux's orchestra, and met with great success. It is now a standing number of the repertory of all leading French and Belgian orchestras. The five numbers which compose the suite illustrate different phases of Italian peasant life. The serenade with its broad sweep of violins and violas, the jingling of the bells and the characteristic clatter of the mules on the highway and the gayety of the Neapolitan carnival are the tone pictures Charpentier's music most vividly portrays. His orchestration is marvellously rich in themes, and reminds one of Berlioz at his best. S. GOODFRIEND.

Berlioz on the Stage in England.—At the Court Theatre, Liverpool, by the Carl Rosa Company, Berlioz' "Damnation de Faust" was mounted on the stage for the first time in England. At Monte Carlo last year, with Mr. Jean de Reszké as "Faust," the "Legende" was performed with scenery and dramatic action, though otherwise exactly as Berlioz wrote it; and in this form it will be played in French at Covent Garden during the approaching London opera season. The Carl Rosa Company, according to the published libretto, make only verbal changes in the text, and the chief parts of "Faust," "Mephistopheles" and "Marguerite" are sung by Messrs. McGucken and Marsh and Miss de Lussan. That Berlioz himself never intended "Faust" for the stage is well known, although, until it took a permanent place in the English concert room, performances in concert form frequently took place in a theatre. It was thus originally produced under Berlioz himself at the old Opéra Comique, in Paris, on December 6, 1846, when, as the composer pathetically put it, "the good people of Paris who go to concerts tranquilly remained at home * * * and more would have attended the Opéra Comique for the poorest work in the operatic repertory." But although at first it was a failure as a "Legende," Berlioz never dreamed of mounting it on the stage. Again, the first two parts of "Faust" were originally given in England at the Drury Lane Theatre on February 7, 1848. Berlioz conducting, and Sims Reeves, Gregg and Weiss singing the chief parts. The speculation was Julien's, who wanted to convert Drury Lane into "The Royal Academy of London;" the elder Gye was manager, Mr. Henry Bishop was "inspector superintendent of rehearsals" and Berlioz was engaged as conductor at £100 a month, only one instalment of which was paid before Julien's bankruptcy. "Faust" was then lost sight of for many years, until it was revived, still in concert form, under the direction of Mr. Pasdeloup, and with Mrs. Minnie Hauk as "Marguerite" at Her Majesty's Theatre.



THE church choir kaleidoscope is now exhibiting its contents in an endless variety of more or less beautiful colors and more or less symmetrical forms. Principally less, but no matter. I wish Sir David Brewster could take a peep. He would forever regret that his mind ever gave birth to the invention with which his name is so inseparably connected; but he would see some fun, just the same.

The way the churches are reducing salaries is a caution to rodents. But what else could be expected? There are sound business men in our church bodies and they are smart enough to know that the market is heavily overstocked with singers and organists—such as they are. Consequently they reason, and correctly, that fine artists rather than get left out in the cold, can be induced to accept salaries much below what they deserve. Why, look at it! Here is a rich Fifth avenue church, where plays one of the best known organists in this country, which has limited itself to \$400 for a soprano for the coming year—the leading voice in the choir! A well-known church in Harlem, where one of our best vocalists and teachers is at present soprano, has cut its figure down to \$300 for the year beginning May 1. It is needless to add that the present soprano will fold up her tent and silently steal away. And so it goes. Churches that have been paying \$1,000 want artists for the coming choir year at about one-half of that sum, and they'll get them, too.

A few important bookings for the coming choir year are reported. The new Collegiate Church on West End avenue, of which Sumner Salter is organist and director, has chosen Miss Fannie Cartzdafner, soprano, and Mrs. Bloodgood, contralto, who will succeed Mrs. Jeffrey and Mrs. Rudge respectively. Miss Cartzdafner is at present Mr. Rutenber's soprano at the Second Collegiate Reformed Church, Harlem. Mrs. Bloodgood returns East from San Francisco, where she has been living for several years. I well remember hearing her sing at the Madison Avenue Baptist Church, when she was chosen to be its contralto, for such a voice is not easily forgotten. This was a few years ago; and before her choir year began at that church she was obliged to go West to live. I am glad she has returned to Gotham, for such a contralto voice is a veritable joy here, where there are so many mezzo sopranos and so very few real contraltos. Miss Cartzdafner, for a soprano, has a voice of equal merit with Mrs. Bloodgood's; but a contralto is a much rarer voice than a soprano, though a first-class voice of either kind is scarce enough. These ladies, together with Messrs. Thomas Evans Greene and H. B. Phinny, who are now at the Marble Collegiate Church on Fifth avenue, form one of the very best choirs in all Gotham. And this is said without any disparagement to the outgoing quartet, all of whom are useful, faithful singers. Mr. Glenney, the music committee, has made a most excellent selection and deserves the thanks of the community. Furthermore, he has proven himself a marked exception to the general run of church music committees.

Jack Fulton goes to Grace Church as solo tenor, leaving old Trinity, in spite of the story afloat last year that he had gone to Trinity for life on a sort of pension system. It is said that he receives \$1,000 at Trinity and will get \$1,200 at Grace; and I have no reason to doubt the truth of this statement, for the Grace Church position was first offered to S. Fischer Miller at this figure and declined, Mr. Miller preferring to remain at the Fifth Avenue Baptist Church. J. M. Helfenstein, the coming man at Grace Church, has long admired Fulton's voice and musical ability, for Jack is a chain lightning reader, you know. Mr. Helfenstein has also engaged Gilbert K. Harroun, Jr., as his second tenor, at a handsome salary. Mr. Harroun is the present tenor of Sumner Salter's choir, and has a voice of uncommon power and carrying quality.

Miss Lillie Kompff will succeed Miss Anne Wilson as solo soprano of Plymouth Church, Brooklyn. Miss Kompff is at present Louis R. Dressler's soprano at the Bergen Reformed Church, Jersey City, where she has made a host of friends who will miss her beautiful voice.

George E. Devoll, the present tenor of Dr. Kittredge's church, is booked for next year to succeed J. H. McKinley at the Second Collegiate Reformed Church, Harlem, while the latter comes down to the Marble Church on Fifth avenue. Mr. Devoll's voice is of exquisite quality, and his salary will be one of the largest in Gotham. George M. Boynton,

the second bass of Dr. Kittredge's for many years, has resigned. He was one of the prominent men in the Musurgia during the Chapman régime, and followed that distinguished director into the new Apollo Club, of which he was one of the founders. Boynton has a telling bass voice, and should have held a solo position all these years instead of being contented with a second place in a quartet. It was a pure case of blind loyalty to his musical king. I hope his loyalty has met its just reward.

Morgan J. Goldsmith, a most competent tenor soloist, will transfer his choir work on May 1 from the South Congregational Church, Brooklyn, to the Central Presbyterian Church, New York, where he will succeed Harry Thomas.

As nearly as can be ascertained matters have been practically settled regarding the consolidation of the Brick Church and the Church of the Covenant. Mr. Schilling, organist of the Brick Church, and his entire quartet with the exception of the soprano, Miss Alice Breen, will remain. This leaves Organist Walter J. Hall, Miss Blanche Taylor, Miss Laura Graves and Albert Lester King in the market. Dr. Carl Dufft having signed with the Marble Church. These people will surely be gobbled up promptly, whether separately or collectively, for they are all experienced artists and worthy of their hire.

I now hear that Miss Margaret Elliott, soprano, is to be retained after all at Dr. Heber Newton's church, so that my recent statement about that choir, though practically correct when printed, is now in error.

Another correction. I have said in type that Wenzel A. Raboch, of St. Chrysostom's Chapel, would be the next organist and choirmaster at All Angels', succeeding Mr. Helfenstein. Well, I had every reason for so stating. I knew that the church extended a call to Raboch; I knew that he was pleased, for he had made no effort in that direction, and therefore I considered the matter as good as settled. But I was mistaken, and Mr. Raboch will remain at St. Chrysostom's. Now, what do you suppose the trouble was? I am sure nobody can guess. Why, the All Angels' people happened to ask Wenzel a question, and Wenzel happened to tell the truth, the whole truth and nothing but the truth, so help you God, kiss the Book, 12½ cents, in reply. The question was: "Are you a communicant of the Episcopal Church?" And the answer was: "I am not." And so, forsooth, Wenzel was rejected, after nearly a whole month of deliberation on the part of the All Angels' folk. I hope I need not comment upon this action; for, should I begin, I would not know where to stop. It is a case parallel with the old story of Pat, the big, strong Hibernian, who wanted to go to the war in 1861, but was rejected by the medical examining board.

Wenzel should have said, "Was it for organ playing or eating bread you were after wanting me?" He has been a most useful and honored choirmaster at St. Chrysostom's for many years—thirteen years, isn't it, Wenzel? Perhaps the number was what did it, though I should consider it far from being an unlucky number this time. And I am a church member myself. Why the Rev. Morgan Dix, S. T. D., D. C. L., P. Q. R. S. T., rector of Trinity Church, to which parish St. Chrysostom's Chapel belongs, has never raised this point about Raboch in all these long and fruitful years; and the Rev. Thomas Henry Sill (no after initials), a man of the right sort, has been thoroughly satisfied with Raboch in every respect. Wenzel writes me: "The thing at All Angels' has fizzled. I am just as well pleased to stay where I am, only I am sorry that they stirred me out of the even tenor, or rather chorus of my way." One word to future applicants at All Angels': Don't apply unless you regularly commune in the Episcopal Church, or the commune of All Angels' will fire you in mighty short order and with very little ceremony!

Barron Berthald, Dudley Buck's magnificent Brooklyn tenor, was suddenly called to Europe, for what reason I know not, and sailed February 13. He expects to get back by March 15.

Now let's get at something else beside choir gossip for a change.

Thomas Impett, the famous Trojan tenor, will give a grand concert in Troy on April 11. As assisting artists he has engaged Miss Ruth Thompson, contralto; Miss Laura Webster, of Boston, 'cellist, and Miss Avie Boxall, harpist. A truly fine combination!

The Gounod Society of New Haven, Emilio Agramonte, director, will do "The Messiah" on March 13, with the following soloists: Mme. Lillian Blauvelt-Smith, Miss Mary Louise Clary; Ben Davis, of London, and Ericsson F. Bushnell. By the way, Miss Clary has been re-engaged as solo contralto of St. Patrick's Cathedral.

Ernest Felix Potter, the composer, of Norwich, Conn., is certainly worthy of commiseration just now. In the recent destruction by fire of the Central Building in that city his studio, with all its elegant appointments, was burned, including his valuable musical library, his piano and a collection of musical instruments. We are all sorry for you, Ernest, but by way of consolation be it said we are equally glad that this did not happen to our own studios.

A newspaper in the City of Churches recently printed the following in its "Want" columns: "Wanted—Engagement—to escape the downright horrors of a boy choir (musically, mentally and morally). A competent organist of

long experience desires to negotiate with some church in Brooklyn in regard to engagement from May 1, 1894. Address Music, Box 1, "Eagle," Bedford branch." Perhaps this isn't a combination of genuine wit and wholesome truth! I hope the wag secures what he wants, for he surely deserves it.

Miss Lucy Osborne, soprano of St. Stephen's Protestant Episcopal Church, made a great hit recently at Miss Romola Tynte's readings in her singing of German lieder and other selections, particularly in Homer N. Bartlett's song, "Phyllis's Eyes Are Gray," in which she was accompanied by the composer.

Dr. Eugene W. Marshall, for four years a pupil of Francis Fischer Powers, made a great success at the recent Apollo Club concert in Brooklyn. He was recalled again and again, and obliged to repeat his entire number. His voice is a baritone of fine texture, full and even throughout, and under perfect control. In the use of his high tones and the ease with which he handles his *mezzo voce*, one is constantly reminded of his teacher; of whom in fact Dr. Marshall is an interesting reproduction vocally. A brilliant future is surely in store for the Doctor.

A concert has been arranged for the professional debut of Miss Laura Louise Wallen, daughter of the late General Wallen, at Mendelssohn Glee Club Hall, on the evening of February 27. The assisting artists will be Perry Averill, Victor Herbert and the Mendelssohn Quartet Club. I have heard Miss Wallen in private. She is sure to make a successful debut.

The "Brownie Valse Caractéristique," by Silas G. Pratt, was played for the first time under Anton Seidl's direction, last Sunday night at the concert in the Metropolitan Opera House, and "caught on" with the audience. An entire suite of Mr. Pratt's "Brownie Dances" will be a feature of the Manuscript Society's next public concert at Chickering Hall, March 14.

At the next De-Forrest-Callender musical, March 6, the attractions will be Damrosch and his Symphony Orchestra, Henri Marteau and Francis Fischer Powers. The same orchestra, with Plunket Greene, as soloist, will be heard at the final musical of this series.

William S. Chester, organist and choir-master of St. George's Church, is giving during Lent an interesting series of six organ recitals on Wednesday afternoons at 4 o'clock. Go and take these in, gentle reader! They will do you much good, and not in the least deplete your exchequer. Billy Chester can play more than a little bit, and produces some grand effects from the two organs at opposite ends of the church.

Frederic Dean began last Thursday night a congregational musical class at the Evangelical Lutheran Church of the Holy Trinity, West Twenty-first street, which class will continue to meet every Thursday evening. Mr. Dean's eighth and last lecture of the Hasbrouck course, Jersey City, last Wednesday evening, was one of the most entertaining of the series. The subject was "Seven Living Composers," and these composers proved to be Verdi, Rubinstein, Brahms, Dudley Buck, Barnby, Massenet and Grieg. Selections from the works of these writers were ably rendered by Miss Mary H. Gayer, soprano; Mrs. Frederic Dean, contralto; Henry Lincoln Case, tenor and violinist; Dr. Carl E. Martin, bass; Gustav L. Becker, pianist; Mrs. Carl E. Martin, accompanist, and Victor Baier, organist and musical director. The entire course has been remarkable for the excellence of the lectures, the merit of the illustrators and the enthusiasm of the audiences. The subjects of the seven former lectures were; "Richard Wagner's Heroines," "Song Writers of Europe," "The Story of the Opera," "Mozart's Music," "Oratorios and Their Writers," "Frederic Chopin" and "The Music of Hungary."

Franz Erkel.—The opera of the late F. Erkel, "Hunyadi Laszlo," was produced at the Opera Buda-Pesth January 27, when the fiftieth anniversary of its performance was celebrated.

"The King's Error."—The work which has been selected for performance at the English Tonic-Sol-Fa Festival at the London Crystal Palace, on July 14, is entitled "The King's Error," and is by Mr. Henry Coward, of Sheffield. The cantata, which is for soloists, chorus, and orchestra, is of a religious character, and deals mainly with the later events in the career of Ahab, ending with the king's death. As might be expected in a composition intended for performance by a choir of 5,000 on the Handel orchestra, the choral work is of considerable importance. Mr. Coward is a musical critic and conductor in Sheffield, and has composed several works, including a cantata, "Magna Charta."

Plunket Greene.

"I LOOK forward with great pleasure to my second tour among those most hospitable, courteous and appreciative Americans, who treated me with such good fellowship when I was in America before," said Mr. Plunket Greene to the London representative of THE MUSICAL COURIER the other day. "I leave England on February 3, and after singing in the United States for about three months return to London for the season. I was very agreeably surprised to find such large and discriminating audiences over there, and that broad culture which enables the people to appreciate the higher class of music as opposed to the ordinary ballads and songs of the day. Then, too, your critics must be able men, as by far the best, most analytical and comprehensive criticisms that I have ever had were written on my work during my former visit."

"Could you give a sketch of that period of your life when you were preparing for the work you are now doing?" "Those who believe in fate might find some support for



MR. PLUNKET GREENE.

their theories in the way I came to study music. I was born in the County of Wicklow, just south of Dublin, in 1865, of parents who showed considerable musical talent but were engaged in literary pursuits. In due course I was sent off to Clifton to be prepared for a University course at Oxford, eventually to become a member of the legal profession. It was when I was nearly ready to go up for my examinations that I was seriously injured in a game of football, which precluded any more work on my part for some eighteen months. When I recovered my inclinations were considered and arrangements made for me to go to Stuttgart, where I studied music for three years with Hromada and Goetschius. The latter has since settled in Boston. During this time I was in a musical atmosphere, and beside the serious study of music, its rudiments, &c., I listened constantly to good music both at concerts and the opera. I am fully convinced of the growing importance of proper preparation for singers, and the value of this work, with its broadening influence, has been incalculable to me. After this preliminary study I went to Florence for voice culture, but after six months' trial concluded that I could do better in London. I came and took lessons of Mr. Alfred Blume, whom I consider a wonderful teacher in voice production and that finish one needs so much nowadays. He has done everything for me."

"What is your favorite way of appearing before your audiences?"

"I like the recital program much the best. It gives scope for a selection of songs which show off to advantage the different qualities that a singer possesses, and the different styles give the necessary change so that the interest of the audience is kept up and the artist not fatigued. For example, I was much pleased with my selections at the recital given last month by Mr. Leonard Borwick, the pianist, and myself at St. James' Hall. My first number consisted

of 'Plaisir d'amour' (Martini), 'Gia risuonar d'intorno' (Händel), 'Die Ehre Gottes' (Beethoven), 'Ein Ton' (Cornelius), 'Alt Heidelberg' (Jensen), 'Im Rhein, im heiligen Strome' (Franz), 'Winter-nacht' (Hollander). My second number was songs of the four nations, as arranged by Mr. Arther Somervell, and included 'The Three Ravens' and 'The Happy Farmer,' as representing the English; 'By the Waters of Babylon,' Welsh; 'Myle Charaine,' Manx; 'Where be going,' Cornish, and 'The little red fox,' Irish. The audience which filled the hall seemed to be pleased with each of these songs. Perhaps this collection will illustrate, in a measure, my favorites, which embrace the old and modern classical songs of the German school, the old French and the old Italian, as against the new, and the old folk songs of all nations.

"I always sing from memory, and in this way only can I obtain the spontaneity necessary to render each song according to its individual character. I sing in all the languages, and here again is an important matter that is frequently overlooked. In order to sing well one must fully understand the meaning conveyed by the words, and a thorough colloquial knowledge of French, German and Italian is one of the requisite foundation stones of a singer's education; another is the cultivation of musical tastes, that can only be accomplished by frequently listening to a variety of good music; and another is to cultivate that interpretative intelligence which will enable the singer to become versatile and comprehend the full import of all he sings."

"In oratorio I like the modern, as exemplified in Dr. Hubert Parry's 'Job,' in preference to the old style, it being more dramatic. I think I should like opera, but have not had the time necessary for preparation yet. I have a large repertoire, but have to keep adding to it, and this work with my engagements takes all my time. My trip to America will give me a welcome change, and, as I said before, to renew those delightful acquaintances of my previous visit will be one of the greatest pleasures of my life."

Mr. Plunket Greene comes from one of the best families of Ireland, being nephew to the present Archbishop of Dublin and grandson to the great orator, Lord Plunket, who was so well known in Parliament. His mother achieved considerable fame in fiction, while he seems destined to become one of the greatest singers of the day.

From the many criticisms of Mr. Greene's work it is difficult to make a selection, but the following represent the general tone:

Plunket Greene gained one of the most prominent successes of recent years in the oratorio performances of the society, his singing recalling the singing of Santley in his earliest visit to this city. His entrance on his career here could hardly have been a more pronounced triumph.—Boston "Herald."

The highest pleasure of the afternoon was the performance of "Wotan's Farewell" and the fire scene from "Die Walküre," with Mr. Plunket Greene as "Wotan." His singing of the "Farewell" was very beautiful. It was sonorous in tone, dignified and artistic in phrasing and deeply poetic in sentiment.—New York "Times."

He has a voice of exquisite quality which he handles with great skill. The beauty of his delivery, the honesty and sincerity of his emotion, the sympathy he infused into all his efforts did not fail to make themselves felt with telling effect. Had he sung nothing else but the aria "It is enough," he would have immediately established an enviable reputation for himself.—Chicago "Herald."

He was successful to an unexpected degree in Hans Sachs' monologue from "Die Meistersinger." His voice, deep, sweet and strong, was in style, finish and sympathy perfection itself. That Mr. Greene is a master of style was apparent from his discrimination between the Wagnerian and the English ballad methods—not an easy thing even for those who know their requisites.—Philadelphia "Times."

Mr. Korbay is credited with the statement that he has never heard these Hungarian songs so finely sung as by his Irish interpreter, and indeed it is difficult to imagine a more romantic, chivalrous or passionate style of delivery than that of Mr. Plunket Greene.—London "Guardian."

The newcomer, Mr. Plunket Greene, showed qualities which prove that, though Irish by extraction, he is one of the stars which Bayreuth has discovered and which will henceforth shine on the artist horizon of Wagner representation. Mr. Plunket Greene is now, with Van Dyck and Blauwert, the third foreigner who has been called by Mrs. Wauer to assist in the National Bayreuth Festival. His voice sounds noble, smooth and full; he has been most excellently trained, and he pronounces with a carefulness which, strange to say, few born German singers ever seem to attain.—The Cologne (Germany) "Gazette."

At the Worcester (England) Festival, September 12, 1893, in Dr. Parry's "Job," written for Mr. Greene.

The honors of the day were carried off by Mr. Plunket Greene, whose achievement in the "Lamentation" was nothing short of magnificent—a very masterpiece of interpretative and executive art. The impression made by his remarkable effort was very deep.—London "Telegraph."

His rendering of the famous "Lamentation" stands out as uncontestedly the most remarkable individual achievement at the Festival, for it represents the happiest and rarest combinations—the union of distinction of style with physical gift, with absolute sincerity of expression.—London "Graphic."

Mr. Greene's delivery of the unspeakably pathetic "Lamentation" may be reckoned as one of the most completely artistic things it is possible to hear.—London "Times."

The honors lay unquestionably with Mr. Greene. Nothing in the

memory can be recalled as better than his rendering of the great scene.—Worcestershire "Chronicle."

Unquestionably the most profound impression of the week was that created by Mr. Greene in the "Lamentation."—London "Globe."

The most notable feature of a very remarkable concert was the superb singing by Mr. Plunket Greene of a group of nine songs, in which nearly every striking trait of the Magyar temperament finds expression.—London Graphic, July 15, 1893.

Mr. Plunket Greene made an extremely favorable impression. He has a rich, resonant voice of great power, and he sings with an ease and grace rarely met with in basses. His enunciation, too, is remarkably distinct.—Washington Star.

The melodious revelation (of the Brahms songs) was made by Mr. Greene with a perfect purity of tone and a varying dramatic power and tenderness which completely captivated his audience. Mr. Greene aroused the usual amount of enthusiasm, was repeatedly recalled and was generous and delightful, as usual, in his responses.—New York World.

The performances of "Elijah" by the Apollo Club served to bring before local concert patrons Mr. Plunket Greene, a baritone who was known to have place among England's best vocalists. Endowed with a voice of fine range, adequate power, and rich and sympathetic far beyond the average, Mr. Greene has been qualified generously by nature for his calling, and to these precious gifts he has added the powers and the skill that intelligence, taste, and study can give. The result is a singer who is not merely a vocalist, but an artist, and an artist of splendid worth.—Chicago Tribune.

Courtlandt Palmer.

(See Page 14.)

COURTLANDT PALMER'S début as a professional pianist is not only an interesting event in the musical world, but it has an especial significance from the fact that it will add another notable name to the list of wealthy young Americans, of prominent families, who have taken up serious work in life in preference to the careers of ease which family, social connections and fortunes would have permitted them to enjoy. It is one of the healthy signs of our times that among the distinguished names in journalism, literature, politics, active philanthropy and exploration, we find the names of Astor, Drexel, Belmont, Vanderbilt and Chanler.

Mr. Palmer is the son of Courtlandt Palmer, the distinguished founder of the Nineteenth Century Club. He has just passed his twenty-first birthday and is a native of New York City. He inherits his musical talent from his mother, who is said to be one of the best pianists in this city. Whatever natural gifts he brings to his new professional work have been developed by serious, earnest study under the best teachers at home and abroad. He began playing when a mere child, and had his first instruction from his mother. Afterwards the best teachers in New York were secured for him. At fourteen he made his first public appearance at a concert at the Union Square Theatre. His success proved that no mistake had been made in the selection of a musical career for him. It also proved that he had inherited good strong sense as well as musical talent and other ability from his parents in declining to be styled a "prodigy."

Shortly after he went to Europe and the next four years were a period of diligent and ambitious study mainly under Breitner in Paris and Schreyer in Dresden. While in Dresden in January, 1891, his playing attracted the attention of certain eminent musicians, and he was subsequently invited to play before the Tonkünstler-Verein, probably the most critical musical society in the world. It was a rare compliment, which any artist might envy. His brilliant playing justified the honor that had been extended him. Two months later he appeared before a most brilliant and distinguished audience at the Salle Erard, in Paris, under the direction of Mr. Ed. Colonne. He achieved a most distinctive success, and among the very pleasant things written of him by the Parisian critics was the judgment of one who wrote: "He bids fair to be one of the greatest pianists of our century."

A year later, when he was only nineteen, he made his first public appearance in his own country in a concert given by the Damrosch Symphony Orchestra at Orange, N. J. A few days after he played for the first time in his native city at one of Damrosch's Young People's concerts at the Music Hall. His success proved that he had exceptional gifts as a pianist; but neither the admiration and compliments of his friends nor favorable newspaper notices influenced the sensible character of his aspirations. Instead of continuing at home content with an ordinary degree of success, he immediately returned to Europe, where he resumed his studies under Breitner, and at various times with Paderewski. His return home now and entrance into the professional music world should be a welcome event not only to musicians, but to all Americans. The field of music which he enters offers magnificent opportunities—for America has yet to produce a great pianist.

In appearance Mr. Palmer is tall and slight in figure; his face is beardless and has the prominent features which characterized his father; he has a pleasant, but thoughtful and serious expression. He is exceedingly affable in his manner, and has the modest demeanor of a young man of substantial merit who has been benefited by the broadening influence of foreign travel and the refinements of a cultured social life.

Taking up a professional musical life means a good deal to a young man who has leisure and ease at his command. It means hard and incessant work. Mr. Palmer devotes

from five to six hours a day to his playing, beginning early in the forenoon and continuing without a rest. He passes his time in a cheerless looking room bare of carpets and furnishings, excepting two pianos and piles of music. The visitor to him finds it in singularly striking contrast to the luxurious apartments in the rest of the house.

Mr. Palmer is a difficult young man to interview. He does not care to talk of himself. The one thing that appears to arouse his enthusiasm most—next to the discussion of music—is his valuable collection of autograph letters and scores of great musicians. He has autograph scores of Wagner and Rubinstein, letters of Liszt, Beethoven and Berlioz, and a number of recent letters from Paderewski, written in the dainty, clear, firm characters of that great artist. He has a photograph with autograph of Saint-Saëns. He prizes most of all a medallion portrait of Liszt, which he obtained at Weimar from Pauline, who was Liszt's housekeeper for many years. She is now in charge of the relics of her famous master in the museum in the house which was for years his dwelling place. The portrait belonged to the Princess Wittgenstein, of whom Liszt was said to have been deeply enamored. She carried it for many years, and it always had a conspicuous place on her writing desk. S. GOODFRIEND.

National League of Musicians.

Editors The Musical Courier:

IN behalf of three thousand musicians in the vicinity of New York and the fifty-five (55) local societies in the United States, I most cordially thank you for gratuitously publishing the defense of the Musical Mutual Protective Union.

May the New York Philharmonic Society, The Musical Union and THE MUSICAL COURIER combine as a tripartite alliance for the promotion of all that is good in music and for the pecuniary interest of all concerned, be they musicians, amateurs, manufacturers of musical instruments, &c! May the weekly edition of ten thousand copies increase a hundredfold is the wish of your correspondent!

SAM'L JOHNSON.

MILTON, February 17, 1894.

The Apollo Club Concert.

THE second concert of the Apollo Club, Mr.

W. R. Chapman, conductor, was given on Tuesday evening of last week, in the concert hall of the Madison Square Garden. In spite of the severe blizzard the hall was filled with the usual fashionable audience, which was enthusiastic in its praise and applause for the beautiful singing of the club. The program was varied, pleasing and interesting in every number. The soloists were Miss Rita Elandi, the dramatic soprano who was heard to advantage in an aria by Verdi and a waltz by Luckstone, and Miss Bertha Bucklin, a new violinist, who played with grace and skill the "Airs Russes," by Wieniawski, "Canzonetta," by Godard, and "Mazourka," by Zarycki. Both these soloists were well received by the audience and responded to encores.

The opening number, by the club, was a new composition by Horatio W. Parker, the words by Shakespeare—most appropriate to the state of the weather—"Blow, blow thou winter wind." It was sung with a dash and vim. The next song was "The Lovers' Counsel," by Cowen, also new, followed by the dainty serenade of Metzger. "Thou art my dream"—this was to have been sung by the favorite baritone, Mr. F. C. Hilliard, with a humming accompaniment by the club, but a severe cold confined Mr. Hilliard to his home, and his place was taken at short notice by Mr. Perry Averill. Mr. Averill sang in most artistic finished style and was obliged to repeat the last stanza in response to an enthusiastic encore. The principal work of the evening was Grieg's composition, "The Recognition of Land." In this number the magnificent body of tone of this club was demonstrated in the forte passages. The incidental solo was well sung by Mr. Chas. B. Wikel. This club contains so many fine soloists that the short solos are always well taken.

Part second opened with an Arabian song by Godard, with tenor solo by Mr. G. E. Devoll. Mr. Devoll was a stranger to most of the audience, but he at once made himself known as the possessor of an excellent tenor voice, which he handled perfectly. He responded to the demand for an encore, repeating the last two stanzas, and was again recalled and obliged to repeat for a third time the last stanza. The song is a pretty bit of writing, to which a most effective accompaniment of subdued voices has been arranged. We understand that Mr. Devoll comes from Boston, but will make his future home in New York.

Two songs by MacDowell were particularly well sung: "The Dance of the Gnomes" and a "Cradle Song." In the first the Club showed wonderful precision of attack and enunciation, responding to every gesture of their conductor, who seemed to play upon their voices at his will. In the second most delicate shading and pianissimo effects were noted. Both these compositions were new. Mr. Chapman excels as a conductor in points of shading and effect, and the last Apollo concert proved that the public recognized this ability, and responded with enthusiasm. The

concert closed with the old song by Meyer Helmond "Longing," and the audience left the Hall, evidently longing for more of the same enjoyable music, as all remained until the close of the concert.

An Interesting Reception.

NO one who attended the delightful concert and reception of the New York School of Opera and Oratorio, at 106-108 East Twenty-third street, a few nights since, could fail to be impressed with the remarkable advancement in the pupils' work, and the musicianly way in which they interpreted the various schools represented in that delightful program.

The different selections were rendered with a due regard to the emotion represented and the ideas of their composers; and this simple fact speaks volumes for the faculty, which is grounding the students so thoroughly in this most essential branch of a singer's education, namely, that the first requisite to satisfactorily interpret a song is to thoroughly understand its character and meaning first.

Several visits to the New York School of Opera and Oratorio have enabled us to appreciate the excellent character of the instruction and of the surroundings. Everything about the school suggests refinement and culture, everybody breathes a true and pure musical atmosphere. All classes and nationalities are found among the pupils, and from Australia and from California and Texas have flocked students to avail themselves of the great advantages offered by this institution.

The special feature of the instruction is that every professor adds to and complements the work of the others. Nothing irrelevant or unnecessary is taught, and no fads are boomed or tolerated. Singing is taught in all its details, and the voice is cultivated by the well approved system of the Italian conservatories.

Besides the classes in singing are the classes in musical dictation and sight reading, which Mr. Agramonte insists upon everybody attending regularly.

The Italian language is included in the course, as the sounds of the Italian vowels are the best adapted for a pure, natural and resonant production of the voice. The professor of the Italian language is Dr. Luis A. Baralt.

Good acting now is so important a part of the singer's success that lessons in elocution and in the art of acting are included in the course. Miss Anna Warren Story and Mr. Henry Lincoln Winter are the professors in this department.

The classes of oratorio, Gregorian chanting and of anthems are under the direction of Mr. Charles B. Hawley, and have a large number of pupils.

The operatic course will give two performances at the Manhattan Athletic Club Theatre on the evenings of March 12 and 19, when they will represent nine scenes from operas. The operas to be enacted are "Carmen," "Favorita," "Traviata," "Martha," "Aida," "Trovatore," "Faust," "Mefistofele" and "Pagliacci."

The students are now being rehearsed in the several scenes, and the music will of course be under the masterly direction of Mr. Emilio Agramonte.

The scenes will be presented with all the scenic details, and the utmost care will be taken to have the accessories, such as the scenery and the costumes historically correct.

These evenings will be a severe test of the students' abilities, and will give emphatic and irrefutable evidence of the excellence of the School's teachings. Nothing so pretentious has been attempted by any school heretofore, and those who have been privileged to hear the rehearsals assert that they will both delight and astonish the audience.

There is an atmosphere of serious work about the School, and the teachers connected with it are so sincere and thorough and its pupils so enthusiastic and painstaking that that there can be no doubt that these performances will prove a triumph for all concerned.

The afternoon concerts continue, as heretofore, to be a delightful feature of the School, and serve to show the rapid progress of the pupils.

Has Made a Contract.—Marie Pettigiani, the pretty young coloratur singer, has made a contract with Henry Wolfsohn for a term of years to attend to all her concert business in the United States and Canada. She sang "Michaela" in "Carmen" last Saturday and in concerts Sunday and Tuesday evenings.

Virgil Clavier Concerts.—A series of eight recitals demonstrating the advantages of the Virgil practice clavier will be given in Steinway Hall, February 21 and 28, and March 7, 14, 21, 28, April 4 and 11. At this evening's concert Hyacinth Williams, a talented little girl, will give the program with the assistance of Fred Krimmling. Admission is free, and cards may be obtained at the Virgil School, Steinway Hall, Schirmer's or Schubert's.

SPECIAL NOTICE.—An American musician possessing a national reputation is desirous of securing a position as chorus director in or near New York. He will also accept a church choir and organ. His experience is large and varied, and his name will lend strength to any organization which should be so fortunate as to secure him. Address "G. S.," care THE MUSICAL COURIER.



Stuttgart.—The new romantic opera "Der Pfeifer von Hardi," by Ferdinand Lange, had its first performance at the Court Theatre, Stuttgart, January 21. The text is based on Hauff's "Lichtenstein." The work is described as a Volksoper, and contains some very successful lieder. The composer was repeatedly called out.

A Good-tempered Dramatist.—Max Stempel, whose play of "Licht" was most summarily damned at Berlin, has issued a black edged notice of its internment, and thanks the manager of the Berlin New Theatre for giving it a first-class funeral and to the performers for their respectful behavior at the grave.

Armin Fruh.—The composer Armin Fruh died at Nordhausen, January 8.

Ghent.—The Belgian composer, Adolph Samuel, director of the Ghent Conservatory, has completed a symphony with chorus, named "Le Christ."

Sarasate.—The tour of Pablo Sarasate for March is arranged. He will travel through Germany and Hungary and visit Bucharest.

Minnie Hauk.—At a concert at Montreux, Mrs. Minnie Hauk received such a warm greeting, such an ovation, and such lots of flowers and wreaths from the foreign colony sojourning there that she gave them a second concert. The fine band of the Chevalier Hesse-Wartegg still retains its skill.

Leoncavallo.—The prolific Leoncavallo is writing the text and music for a comic opera, "Don Marzio," based on Goldoni's farce.

Rubinstein.—The new Italian school is not to the taste of Rubinstein. He calls it "electrical music." When asked if he was likely to produce a new opera he replied: "I may give one, but people will not accept it."

The Imperial Conductor.—At Ratibor the baton used by the Emperor William is exhibited. It bears a silver plate with the inscription: "With this baton the Emperor William II. conducted the band of the Uhlan Regiment Katzier on November 14, 1893."

Oudin.—Mr. Oudin, together with Mr. Van Dyk, Mrs. Richard and Mrs. Teleky, of the London Covent Garden Company, will go to St. Petersburg to appear at the Petit Théâtre in a series of French operas, under Mr. Colonne, between March 6 and April 8. "Samson et Dalila," "Sigurd" and "Werther" will be in the programs.

Milan.—Letters from Milan, dated January 27, say: "The performances at La Scala this year are under an unlucky star. After the poor results of 'Die Walküre,' owing to defective preparation at the first performance, Catalani's pretty opera 'Loreley' had only a succès d'estime. Had it not been for respect for the memory of the late composer it would never have survived three representations. This work proved once more that Italian singers can only with difficulty comprehend German characters and figures. The performance of 'Loreley' lacked utterly the legendary atmosphere which ought to surround Catalani's work, and the music did not speak to the heart."

Florence.—Tasca's "A Santa Lucia," which has often been given in Germany, had its first performance at the Pagliano with decided success.

Pirani.—"The Artist's Dream" is the title of a one act ballet by Eugenio Pirani, the well-known composer. The idea and the scenerium of the ballet are also by Pirani.

Tasca.—Tasca's latest opera, "Pergolese," has been acquired by the theatrical agency of Louis von Selar.

Army Church Music.—A remarkable rehearsal lately took place at the Garrison Church, Berlin. The field provost, or chaplain general of the army, and many army chaplains and bandmasters of the Guards were present. Director Arnold, of the Third Regiment of Guards, who conducts the church choir of the Garrison Church, assisted with this body and the orchestra. The question to be decided was the introduction of a new uniform style of choral singing in the army, which has provisionally been arranged by Prof. Reinhold Succo, inspector of army music, Rossburg, and other high authorities. With regard to the tempos and beat a standard has been proposed of sixty-six quarter notes to the minute, which may, accord-

ing to the words of the text, whether joyous or mournful, range from seventy to forty-four per minute.

A Plebiscite Program.—Mr. Manns lately at Glasgow introduced the late Dr. Von Bülow's plan of a plebiscite program. At one concert the audience was invited to vote by ballot for the works they desired to hear at the next. Schubert's unfinished in B minor heads the symphonies, followed by two movements from Raff's "Leonore," while the last on the list is Berlioz' "Symphonie Fantastique." "Tannhäuser" is the overture chosen by an overwhelming majority, while the list of shorter pieces is headed by Mascagni's intermezzo, followed curiously enough by the storm movement from Rubinstein's "Ocean Symphony," which was only beaten by thirteen votes. Very few votes were recorded for the novelties, and one luckless orchestral ballad, which has already been produced at the London Crystal Palace, from the pen of a young composer, whom it would hardly be fair to name, received a solitary vote.

The Diapason Normal.—England, with its usual conservatism, still clings to the old pitch, but Joachim is an earnest supporter of the movement for the adoption in that country of the diapason normal. It is only in England, where he resides barely three months in the year, that he has to play to the high pitch, for throughout Germany and Austria the use of the lower pitch is now universal.

Rubinstein.—Mr. Rubinstein has often expressed his desire to retire from the profession of a pianist, but he has (it is understood at the request of the Czar) agreed to give some recitals at St. Petersburg this month. At one recital he may possibly be joined by Mrs. Sofie Menter.

Albani.—Mrs. Albani has left London for her German tour, and she is announced to give a concert at the Singakademie, Berlin, on the 20th inst. with Mr. Franz Schörg as violinist and Mr. Ammermann as pianist.

Handel's Birthplace.—The house in which Händel was born in Halle on the Saale, which has been for sale some time, will be pulled down, as no purchaser appeared.

Saint-Saens' "Phryne."—The good people of The Hague gave a cool reception to "Phryne" at its first performance. Only one number was encored.

Dr. Hugo Riemann.—The well-known musical writer, Hugo Riemann, of Wiesbaden, has been named an honorary member of the Florence Academy of Music.

London Wagner Society.—By the report of the London Wagner Society for the present year, it appears that the branch now numbers 202 members, who during the year each contributed a guinea, 4 shillings of which went to Bayreuth. The object of this subvention is, it is stated, to assist the Bayreuth authorities, who until quite recent years made no profit. It is furthermore pointed out that Mrs. Cosima Wagner takes no money out of the Bayreuth performances, any profits going to a reserve fund to mount those of Wagner's operas which have not yet been given there, and to replace the scenery of the "Ring des Nibelungen," which was sold in 1876 to defray expenses. During the present year the society will issue English translations of Wagner's "Goethe's Foundation," Liszt's "Symphonic Poems," and "Judaism in Music." The last, if we recollect rightly, has already been translated.

Wolzogen and Sommer.—The great Wagner champion, Hans von Wolzogen, has written a "Zauberspiel" entitled "Das Schloss der Herzen," which Hans Sommer will set to music. The libretto is based on Flaubert's "Château des cœurs," and the work claims to be "a practical attempt to raise the tone of entertaining stage productions, on the lines that Wolzogen had traced years ago in his remarks on the Raimund Jubilee."

Paris Press Club.—The Paris Press Club is giving a series of musical entertainments, devoted to works by its members. One evening was given to Maréchal, whose "Deidamia" is playing at the Opera, and another to Mesager, author of "La Basoche."

Darmstadt.—The one act "Der Brautgang," by Bruno Oelsner, was well received in Darmstadt. A piano arrangement has just been published.

The Paris Gaité.—A spectacular opera by Mr. Justin Clérice is accepted at the Gaité. The subject is the capture of the Dutch fleet by the French Hussars.

Bayreuth and Baden.—When Wagner first proposed to build a theatre especially for his works and not in a large city, Baden-Baden put forward its claims. Wagner,

with thanks for the liberal offers made, declined them, because Baden was a crowded summer resort, and because it was outside of Bavaria.

Travisini.—The death is announced of Mrs. Travisini, who till a year ago was organist of St. Stephen's Church, Chinon. She was in her ninety-fourth year.

Julius Klengel.—The cellist Klengel, after his triumphs in England, has gained new honors by his tour in South Germany. His classes at the Music High School, Leipsic, now comprise fifty pupils.

A New Oratorio.—The church choir of Bochum has given for the first time an oratorio, "The Saviour" by A. Grosse-Weischede. It is called a church oratorio, and is not designed for the concert hall.

Joachim in England.—The English jubilee of Dr. Joachim will be celebrated this year by the famous violinist, for the protégé of Mendelssohn went to England in the early part of 1844 and on March 28 he appeared for the first time in that country. At the Philharmonic later on, that is to say, on May 27, he appeared under Mendelssohn's conductorship and played Beethoven's violin concerto, that being the fourth performance of this magnificent work in England. On this occasion, too, the young gentleman of twelve years introduced a couple of extremely clever cadenzas from his own pen, that in the first movement being almost identical with the cadenza he at present uses.

A New Soprano.—Dr. Richard Pohl, the eminent German critic, writes in warm terms of Miss Inez Robbins, who made her début at the Sixth Symphonic Concert in Baden-Baden on January 19. Miss Robbins seems to have charmed both critics and public by her fine performance of the "Casta Diva" from "Norma," and the air "Ombra mai fu" (the celebrated Largo), of Händel. Mr. Pohl praises the beauty of her voice, her excellent method and musical intelligence.

Miss Robbins is a pupil of Mrs. Artôt de Padilla, and her successful début promises a future of artistic success.

Breslau News.

BRESLAU, Germany, February 4, 1894.

"L'AMICO FRITZ," of Mascagni, which came near making a fiasco in Berlin, scored a success here. Mrs. Kaschoska was a capital "Suzel," and in both song and acting scored a success. Somer was an excellent "Rabbi David," and Lang, the lyric tenor, made an ideal "Fritz." Already twelve performances have taken place and Mascagni himself has sent flattering and congratulatory telegrams.

Of the old repertory we have had Weber's "Euryanthe" and Bellini's "Norma." Notwithstanding Habelmann's excellent management "Euryanthe" fell flat, but "Norma," with Mielke in the title rôle and Kaschoska as "Adalgiza," was a success.

Rubinstein is to be here at the end of the month to conduct his "Christus" and "Maccabeer," at least the first performance.

Maszkowski, who conducts the symphony concerts here, presented the following program at his last concert: Beethoven's "Egmont" overture, Berlioz's "King Lear" overture and Brahms' third symphony. The soloist was Clotilde Kleeberg, of Paris. This pianist is exceedingly talented and conscientious. S.

A Schumann Evening.—A Schumann evening will be given at Chicago this evening by Mr. Emil Liebling, assisted by Karleton Hackett, at Kimball Hall.

Bumstead Hall, Boston.—Mr. Carl Faelten, director of the New England Conservatory, gave the first of a series of two recitals of Beethoven's compositions at Bumstead Hall last evening. The program consisted of Beethoven's sonatas in C major, op. 2, No. 3; C sharp minor, op. 27, No. 2; F minor, op. 57; and A major, op. 101. The second recital occurs March 6.

Pratt's Brownies.—Mr. S. G. Pratt's "Brownie Waltz" will be played under Mr. Seidl's direction at the next Sunday night concert at the Metropolitan Opera House.

The entire suite of Brownie dances, including a "gavotte grotesque" and a "ballet divertissement" will be given its first production at the Manuscript Society's last concert of the season, March 14.

PLUNKET GREENE,

THE EMINENT IRISH BASSO.

SECOND AMERICAN TOUR.

Engaged as Soloist with the New York Oratorio and Symphony Societies, the Boston Handel and Haydn Society, the Boston Symphony Orchestra, the Thomas Orchestra of Chicago, the Arion Club of Milwaukee, the Apollo Club of Kansas City, a number of Spring Festivals, &c. Available for a few open dates from now until the middle of May for Oratorio, Concerts and Song Recitals.

Address MORRIS RENO, Carnegie Music Hall, NEW YORK CITY.



Cleveland Cadences.

CLEVELAND, Ohio, February 10, 1894.

THE Cleveland Quartet Club gave its third chamber concert a few evenings since. Wm. F. Sherwood, the popular and distinguished pianist, assisted in Schumann's piano quartet. Mr. Sherwood was heard to the best advantage in a group of pieces of Liszt, Chopin and Rubinstein, which he rendered with brilliant effect. Mr. Sherwood, while he has stood in the front rank of our pianists, seems to improve with each successive season, and now, while he has lost none of his fire and brilliancy, has more repose and elegance in his playing than formerly. His playing at this concert created a sensation and added much to his popularity in our city. A new choral society is being organized in the East End of the city, under direction of Mr. Fred Jenkins, a tenor of favorable local reputation. Whether it proves a success remains to be seen.

The Singers' Club, under direction of Mr. C. B. Ellinwood, recently gave a reception concert, which was voted by those in attendance a success. This society, composed of a picked number of male singers, has won for itself quite a prominent position in local musical circles, and the concerts it has given have proved highly interesting and creditable.

The Cleveland Vocal Society, under Mr. Alfred Arthur, is actively engaged in preparation for its second concert, which occurs shortly. The program will be devoted to part songs, for the singing of which this society has always been reputed.

Miss Von Stosch will be the soloist, and will, I believe, make her initial appearance before a Cleveland audience.

The Cleveland School of Music gives its third chronological concert on Thursday evening, program of which I append:

Organ, Meditation.....	Lemaigre
Miss Margaret Rusk.	
"Be thou faithful unto death" ("St. Paul").....	Mendelssohn
Mr. C. S. Judd.	
Retrospect (from "Winter's Journey").....	Schubert
Miss Florence Bradner.	
Novelties in D.....	Schumann
Miss Florence Brochman.	
"O Swallow! Swallow!".....	Piatti
Miss Bernice Boest.	
Violin obligato, Mr. Henry Miller.	
"The Green Ribbon".....	Schubert
"Morning Greeting".....	Schubert
"The Organ Player".....	Schubert
Mrs. Paul North.	
Sonata in A minor, first movement.....	Rubinstein
Piano, Miss Maud Maxson; violin, Mr. Henry Miller.	
Recitative "Come Una Volta".....	Weber
Aria, "Piano, Piano, canto pio".....	Weber
Miss Kate Gerlach.	
Polonaise in E.....	Liszt
Miss Gertrude Hunt.	
Duet, "La Luna Immobile" ("Mefistofele").....	Boito
Miss Kate Gerlach, Mrs. Paul North.	
Concerto, first movement.....	Grieg
Miss Louise Hart.	
Orchestral parts on second piano.	
Mr. Wilson G. Smith.	

PRO BONO.

Buffalo Music.

BUFFALO, N. Y., February 5, 1894.

MISS AUS DER OHE, Leonore von Stosch, Lillian Blauvelt—this illustrious trio tarried a while in our midst within the past fortnight, and dazzled our senses by their instrumental and vocal performances, aided and abetted by equally dazzling evening gowns of complex structure and brilliant effect.

That piano music is popular and that the Symphony matinees in particular are so, the vast audience which jammed Music Hall when the pianist mentioned above was soloist, demonstrated fifteen minutes before the time of beginning when the sale of tickets was stopped, and a hundred people bemoaned their luck. Miss Aus der Ohe played the Schumann concerto magnificently, with an entirely competent orchestra. Later she gave a spirited performance of the Liszt Twelfth rhapsody, followed by a

berceuse in A flat by Iljinski. The important orchestral numbers were the "Meistersinger," prelude and Saint-Saëns' Algerian Suite, the viola solo in the reverie nicely played by Mr. Kuhn.

The program in which the Symphony Orchestra has appeared at its best was that of the fourth concert, which is appended:

Symphony (No. 5) in E. minor.....Tchaikowsky
For violin—
"Legende".....Wieniawski
"Obertass Mazurka".....Wieniawski

Mr. Josef Hartfuer.

Suite, "The Nutcracker".....Tchaikowsky
"Danse des Sylphes," for harp.....Godefroy
Mr. Fanelli.

'Coronation March'.....Tchaikowsky

The concert was in memory of the Russian genius, unknown in Germany in 1876, but now famous everywhere, Tchaikowsky, and the symphony, forty-five minutes in length (played recently at a Gewandhaus concert) was probably by all odds the greatest work yet played by our orchestra. The allegro, after the introduction, was so spontaneous, so natural, that it sounded like a Guilmant improvisation to me. Of the finale it might be said: "Scratch a Russian and you find a Tartar." The Nutcracker suite pleased greatly, the coronation march (for "Alexander III.," 1883) no less, and indeed the orchestra covered themselves with glory under the enthusiastic and skillful direction of Capellmeister John Lund. Concertmeister Josef Hartfuer displayed sound musicianly qualities in his violin solos, and gave a romantically colored interpretation of the Schubert serenade, with harp accompaniment as encore. Harpist Fanelli, of the orchestra, was also a popular success.

A proud evening for the Vocal Society and Mr. Joseph Mischka, the popular conductor, was that of their first concert of the ninth season. Over 100 singers constitute this body, and they presented this program:

Cantata, "The Curfew Bell".....F. Lynes
Vocal Society.

With solos by Miss Grace E. M. Keowne, Miss Ida Prentiss, Mr. J. R. Williamson and Mr. Percy Lapey.

Valse, from "Romeo and Juliet".....Gounod
Mrs. Lillian Blauvelt.

Four part song (unaccompanied) "The Oak Tree".....Bennett
Vocal Society.

Violin, "Faust Fantasia".....Sarasate
Miss Leonora von Stosch.

Trio for female voice, "Stars of the Summer Night".....West
Ladies of the Vocal Society.

"Bolero" from "Sicilian Vespers,".....Verdi
Mrs. Lillian Blauvelt.

Four part song (unaccompanied), "Wanderers'
Night Song".....Wood

Violin, "Airs Russes".....Wieniawski
Miss Leonora von Stosch.

Dramatic scene, "Liberty".....Eaton Faning
A song of ancient Rome (suggested by Macaulay's
"Vergil").

Vocal Society.
With solo by Mrs. Blauvelt.

Joseph Mischka, conductor.
Accompanist for the society, Mr. N. S. Thomas.

Accompanist for the artists, Mr. F. W. Riesberg.

The society, in this program certainly reached the highest notch, but Mr. Mischka is not content with this, but will aim for yet finer work. The united chorus singing was excellent, a volume of tone which made one wonder where it all came from, and all the numerous details of refined part singing were conspicuously present. West's trio for female voices was charmingly sung, and the opening cantata had moments of dramatic fervor. Miss von Stosch, with her queenly presence, played at will on the popular heart, and entranced both sight and hearing with her lovely appearance. She played with an artistic abandon not possessed by any other American woman violinist, and created unbounded enthusiasm.

Petite and pretty Lillian Blauvelt has been heard here frequently, and is each time more welcome than the last. She sang a lullaby by Wm. R. Chapman, and Nevin's "Twice April" as encores.

Mr. Joseph A. Koch, director, and President Duchmann, of the large and flourishing "Zither Club," must have been pleased with the fine audience which attended their concert, the first of their tenth season. The hall was crowded, and the club's ensemble and solo playing received with great appreciation. Mr. Fanelli, harpist; Miss Glanz, soprano, and Mr. Riesberg, accompanist, assisted.

"Kathro," a new comic opera in three acts, libretto by Dr. George G. Hollister, of Dunkirk, music by Mr. Fred. D. Bloomfield, of Jamestown, was given for the first time on any stage at the Star Theatre by local talent for benevolent purposes on the 30th ult.

Dr. Hollister has written a very meritorious libretto, full of bright things, and if he is as good a physician as plot and verse

maker I should say he was singularly gifted. Bloomfield's music claims neither extreme originality nor great depth, both out of place in such a work, but is merry and tuneful, with several fine waltz choruses. The work was well presented and well attended, being given twice. Success to their next venture!

The Y. M. C. A. entertainment course swings along, amusing large crowds, the Schubert male quartet here last; Riley and Sherley next.

At the last Students' Musical, held at the residence of Miss Edith Sweet, of Niagara street, the composers represented were Weber and Hoffmann. Miss Celeste H. Wynn (formerly of Detroit), a striking looking brunette, contributed several songs and evidently made an impression, as much by her appearance as her strong and resonant soprano voice.

The Aolian Quartet, assisted by Misses Whelpton, Hawley and Perry, gave a charity concert recently, netting nearly \$100.

Mr. Ferdinand Sinzig, of New York, gave a piano recital here, before the Tuesday Afternoon Musicales, which was much enjoyed. Pressing duties prevented my attending.

Mrs. Helen D. Tretbar, of New York, and Miss Nora Clench (recently returned from abroad) were among the audience at the last orchestral concert. Miss Clench has been studying with Ysaye, in Brussels, for two years.

Miss Caroline Mischka, daughter of Mr. Joseph Mischka, has become editor of the woman's department of the "Courier." Miss Mischka has but just finished school.

Fanelli, the harpist, has a son aged seven who promises to become a second Parish-Alvars, so well does he play the harp.

Miss Aus der Ohe mentioned a particularly bright and talented young pianist whom she heard at Niagara Falls this week, Miss Clara Graebe. She prophesies a bright future for this young girl, my pupil, for she has much talent.

Mr. Ernst Mahr, 'cellist, is proud in the announcement of his engagement, matrimonial, to Miss Harriet Woehner, a charming young girl of this city and a niece of Mrs. Tretbar. Another member of the lady's family is betrothed to a younger brother of Mahr.

Mr. Riesberg's forty odd pupils filled three boxes at the last orchestral matinee.

Miss Emma Juch is to be soloist at the next concert.

Yours, F. W. RIESBERG.

Leavenworth Leaves.

LEAVENWORTH, Kan., Feb. 2, 1894.

THE Franz Wilczek Concert Company, under the management of R. E. Johnson, gave a charming concert January 31 at Chickering Hall, under the auspices of the Whittier Club, a band of some of our brightest young women. This is their first effort in managing concerts, and they are certainly to be congratulated over their success, not only in their choice of entertainments, but the financial outcome, nearly every seat being taken. A snug sum was realized for the Public Library fund. In the afternoon a reception was tendered Mr. Wilczek and his company by the Whittier Club at the home of Mr. James A. McGonigle, where he was introduced to the members of the club and their musical friends by the president, Miss Syrena McKee and Miss Kate Pierce, who had so pleasantly met the gentleman in Berlin during their European travels.

The concert was very enjoyable. Marie Eckhardt played Liszt's "Spinning Song," although a gavot by Bach was on the program. She had better played Bach, for her heavy labored playing was not a success in the double runs and lightness of the Liszt number. She proved herself a successful accompanist, however.

Bernard Einstein changed No. 2 from "Ever True" to "I Love But Thee," which he sang very well; his voice and that of the soprano, Miss Inez Parmater, harmonized well in their duet, "Nearer and Dearer."

Miss Parmater pleased the audience with her clear, bell-like voice, and she was encored on every number.

Mr. Wilczek and his charming wife, Mamie Renck-Wilczek, played Alard's concerto for two violins. This was the gem of the evening. It was a novel sight to see both husband and wife playing violins.

Wilczek plays well; his conception and rendition of Vieuxtemps "Grand Fantaisie," Sarasate's "Spanish Dance," and that "Souvenir de Haydn," which he played as an encore, showed him to be the possessor of a finished technique, and a worthy pupil of the Berlin Conservatory. A virtuoso of no mean rank. As Mr. Wilczek has lately married an American wife we shall hope to keep him in this country; and may he often play to a Leavenworth audience!

Mr. Vincent Graham, of London, England (of whom I spoke in my last letter as being "stranded" in Leavenworth, "sans argent"), is not without friends also, for he has endeared himself to all music lovers by his magnificent singing. The possessor of such an excellent baritone voice of such culture and breadth, with thirty-six operatic rôles in his repertoire, which he sings charmingly, is a friend not met with every day, and his chari-

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MARY HOWE, the handsome and brilliant young Soprano, and WM. LAVIN, the talented young Tenor, after nearly two years' sojourn and operatic work abroad, will return to this country March 1, 1894, and will be open to engagements for Concert and Festival work, Song Recitals, Oratorios, &c.

They will also make a tour through the entire country with their own Concert Company, which, in addition to Miss Howe and Mr. Lavin, will include: MISS LEONORA VON STOSCH, Violinist; SIG GIUSEPPE CAMPANARI, Baritone, and MR. ISIDORE LUCKSTONE, Musical Director; also special engagement for a few of the opening Concerts only, in March, of the distinguished Pianist, Miss Adele Aus der Ohe. Address

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table work for the churches in offertories on Sundays, &c., succeeds in filling them to the utmost. We shall miss him indeed when some manager calls him hence. He is an artist.

E. R. JONES.

Kansas City Music.

FEBRUARY 1, 1894.

DURING the last few weeks there has been great activity in local musical circles, and every week has seen club concerts or pupils' recitals, with one or two private musicales.

The Ovide Musin Grand Concert Company and the Carleton Opera Company, presenting almost the extremes of merit and demerit, were the only representatives of the professional musical world.

The Musin concerts are always enjoyable, because Musin himself is artistic, brilliant and sympathetic in his playing, and his company always contains some attractive features. But two divisions naturally suggest themselves in the work of the company—the instrumental as against the vocal, and that of the gentlemen in contrast with that of the ladies. The pianist, Eduard Scharf, did most excellent work, and with Musin gave the most thoroughly artistic and enjoyable numbers of the program. With the exception of the tenor, the singing was not up to the standard. Though Mrs. Musin's voice is brilliant and very flexible, it lacks entirely in sympathetic quality.

The Ninth Street Opera House certainly distinguished itself in its selection of a company to give the first operatic performance since its opening last fall. The Carleton Opera Company appeared there in repertoire, and gave ten most distressful performances. The wonder is that enough insane persons can be found to make such exhibitions profitable. Even Carleton himself is in his decline, so far in it, indeed, that he resorts to that sure indication of weakness—singing out of one side of his mouth.

The Apollo Club, assisted by Mrs. Ragna Linné, soprano, and Mr. George Ellsworth Holmes, baritone, gave its first concert this season at the Coates Opera House, January 17, in the appended program:

"Drinking Song".....	Carl Busch
	Apollo Club.
"Es flinckt der Thau".....	Rubinstein
"Spanish Serenade".....	Tschaikowski
"Mohacs Field" (Hungarian).....	F. Korbay
	Mr. Holmes.
"The Woodland Rose".....	Fisher
	Apollo Club.
Aria, "Il est Doux, il est Bon".....	Masselet
	Mrs. Ragna Linné.
Duet, "Oh, That We Two Were Maying".....	G. Henshal
	Mrs. Linné and Mr. Holmes.
"Song of the Viking".....	G. W. Chadwick
	Apollo Club.
"Dites Moi".....	E. Nevin
Nocturne.....	Mr. Holmes.
"Turkish Cupbearer's Song".....	Mendelssohn
	Apollo Club.
"Jeg elsker Dig" (Norwegian).....	E. Grieg
"The Snowflake".....	Ruifrok
	Mrs. Ragna Linné.
"All Sole Alone".....	A. Braun
	Apollo Club.

The club, which has been in existence for three years, is the most pretentious of the musical organizations of the city, and its concerts are always social events. The impression of the club work is that of monotony, both in selection and rendering. They seem partial to lively, rollicking music, almost to the entire exclusion of legato work. And it seems strange that an organization which has had several years' experience and several months of special preparation should not have attempted something more ambitious and elaborate than appears on their program.

The tenors evidently labored under the strain of a pitch somewhat too high, and the effect was a shrill tone, which did not harmonize with the other voices.

They sing, however, with admirable spirit and precision, and when they have compassed the finer points of artistic shading and legato singing their concerts will be events of real artistic interest.

It seems to me it was a mistake from the standpoint of relative merit and open to criticism on the ground of courtesy to put the number by Mr. Carl Busch first on the program. It is a very musical number, the basses having especially fine work in it, and it would have been a compliment which Mr. Busch deserves to have given it the place of honor on the program.

Mr. Fisk directed in his usual painstaking, old schoolmaster style, and had his usual trouble in disposing of his left hand. The director's stand would, too, have been more properly placed at his left.

Mr. Holmes did some very beautiful and artistic singing. His method is fine and his voice is round, sympathetic and resonant.

Mr. WATKIN MILLS,

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The only adverse criticism which can be made is that he seems to lack the fire and voice force for a telling climax.

Mrs. Linné sang pleasingly, but she is not yet quite certain of her method, and the Massenet aria was given in a singsong way. Her greatest success was her last number, a little ballad—"The Snowflake"—which she sang in a very pretty, characteristic way. Her phrasing was as near perfection as possible. The lack of an instrumentalist was very much felt.

The concert was a very short one, occupying only one hour.

The club makes a point of fine stage setting, and distinguished itself in that respect at this concert—the handsome palms being most effectively and artistically arranged.

Miss Nofsinger has been singing with great success in Mexico, Mo. She has a fine contralto voice and sings artistically and with true musical feeling.

Mr. Max Decci gave a pupils' recital January 26, which was, as he announced it would be, something in the nature of a surprise. With the exception of the work of Mr. McQuade, who has been studying here for several years, the recital was a tiresome one. The pupils lack musical knowledge and their voices are forced to high notes at the expense of breadth and fullness. Miss Daisy Klein has a high, pretty voice, but it is thin and uneven. Mr. McQuade's voice is of good quality and has much promise in it, and he sings with discretion.

The Kansas City Mandolin Orchestra gave a benefit concert for the Christian Church, in Westport, last Thursday evening, assisted by Professor Owens, pianist, and his pupil, Miss Nellie Frazier, soprano. The club has a membership of about fifteen, and though scarcely more than two years old, plays admirably and gives a very interesting and creditable performance. The mandolin duet by Mr. R. S. Chase, the director, and Mr. A. F. Brodie, was one of the features of the program, and next in excellence to Mr. Chase's mandolin solo. There are few mandolin players who can excel Mr. Chase, who plays with remarkable force, brilliance and style. Mr. Owens' piano numbers were well received. Mr. Owens should confine himself to his legitimate sphere of organ and piano work, and not attempt instruction in voice culture, for which he evidently is not fitted, if one may judge from his own singing and that of his pupils.

The Dudley Buck double quartet (male) has been metamorphosed into the Ideal Quartet and Concert Company, by the addition of some lady members, and is now inflicting the Lucia sextet on the public at every appearance. Mrs. Van Stevenson-Huff is the best singer in the company. She has a magnificent contralto voice, which deserves better training than it has yet received. Mrs. Holmes, the soprano, has a voice of good quality, but as a local paper says, she "can't just reach the high notes."

Legg Brothers' music store is soon to be moved to a new stand on West Tenth street, and the Mason & Hamlin Piano and Organ Company are settled in handsome new rooms near Eleventh and Walnut.

J. F.

Utica Undertakings.

Utica, February 4, 1894.

THE Euterpe Club met at the vice-president's house last Tuesday morning and gave the following program:

Paper on Mendelssohn's life.	
Overture, from "Midsummer Night's Dream".....	Mendelssohn
"Spinning Song".....	Raff
"The Light from Heaven".....	Gounod
Rondo Capriccioso.....	Mendelssohn
"There is a Green Hill Far Away".....	Gounod
Poetic tone picture, No. 3.....	Grieg
"My Ships Are Coming Home from Sea".....	John Hyatt Brewer
Ballet music.....	Chamade
"The Loreley".....	Liszt
"The Night Hath a Thousand Eyes".....	Lynes

The "Spinning Song" and ballet music were played by a guest of the club, whose admirable method and thoroughly musical interpretation won instant recognition. Another guest, sang a Nevin song and the familiar Gounod number with intelligence and feeling.

The Mendelssohn overture was peculiarly suited to the style of the performer. She seems to recognize no technical difficulties, but as easily represents the erratic dardings and flittings of Mendelssohn's fairy folk as ordinary players follow hymn tunes.

The memorizing of the rondo capriccioso by another performer, a conservative gentleman of devotedly classic musical enthusiasm, was full of meaning and feeling.

A young lady reluctantly but very gracefully contributed a poetic tone picture, which memorized and given in lieu of an absent member's number, was a pleasant contrast to the other instrumental selections.

"The Loreley" is an exacting undertaking for the vocalist, to say nothing of the accompanist, both being quite equal to the occasion, but it was a pleasure to hear the former's pure, true tones triumph over each trying interval and reveal the spirit of the composition from the first tone to the delicately sustained climax.

Another society singer who has given vocalism much careful study, is one of Mrs. Cappiani's enthusiastic pupils. In her performance of Gounod's "Light from Heaven," that distinguished voice trainer's influence was distinctly manifest. All through the work a careful attention to effects—especially in mezzo voice—suggested the real Italian dramatic school, which always calls for a larger audience room than any house can furnish.

Lynes' dainty bit, contributed by Miss Conrad, the soprano and directress of the Westminster choir, evidenced that musician's ability only too briefly.

She had a great success in her native place, Scranton, Pa., on January 25, when her fiancé, Mr. Theodore Hemberger, with her assistance as vocalist and accompanist, gave a violin, piano and song recital, of which the Scranton "Truth" says, speaking of Mr. Hemberger: "He is a master of the violin and reveals in his playing both wonderful technic and a soul full of music. * * * As a composer, as a song writer and a writer of piano music his compositions, played and sung by Miss Conrad, evince his possession of high musical gifts—it may be of genius." Of Miss Conrad the same article says: "Her touch on the piano keys is exquisite, her interpretation of varied kinds of music faultless and full of sympathy. She is an admirable accompanist. She sang several songs, * * * revealing a voice of brilliant timbre as clear as a bell—particularly sweet in the middle register."

We hope to hear Miss Conrad's singing of Mr. Hemberger's composition in the Drawing Room Song Class at no very distant date.

Last Thursday the following program was given:

"Ghosts".....	
"In the Twilight".....	Margaret Ruthven Lang
"Lullaby".....	
"My Heart is All One Dream of Love".....	P. A. Schnecker
"If I but Knew".....	
"Thou Art So Like a Flower".....	Wilson G. Smith
"Entreaty".....	
"A Night Song".....	Victor Harris
"Expectation".....	Helen Hood
"Dearia".....	
"A Song of Hope".....	C. F. Lloyd

Mrs. Rockwood.

"My Little Love".....C. B. Hawley

Miss Bessie Ballou (Purdon Robinson's pupil).

"A Winter Lullaby".....De Koven

Miss Bishop.

"On a Wild Rose Tree".....Victor Harris

Miss Tuckerman.

"The Sun Kissed the Clover".....Clayton Johns

Miss Suters.

On Friday evening the Columbian Choral Society gave a cantata called "The Song Tournament" (by Root, I think) in Music Hall.

The conductor, Mr. Oldfield, deserves much credit for his efforts, in behalf of about 130 young and otherwise untrained singers of both sexes.

The features of the vocal work (itself of the style usually termed "popular") were Mr. Louis D. Tourtellott's singing of the "Herald's" part, Miss Ora Dagwell's solo work as "Columbia," Miss Madge Williams' Scotch solo (although she is a young Welsh woman, whose contralto voice promises great things), and the quality of some of the bass and tenor voices, particularly Messrs. Jenkins, Evans, Thomas, Reese and Morris.

The society was assisted by Miss Shattuck's stringed orchestra, which did very creditable work with banjos, mandolins, guitars and two violins.

The mandolinist of the Utica School of Music seems to be creating a veritable craze for that tremoloic instrument. I am free to confess my indifference to the general effects produced by the average player, but if Mr. Abt can make our society boys and girls play as he does, they cannot do better than study with him.

I was talking with the piano teacher of the Conservatory the other day, after hearing his Chopin playing, when he was unconscious of any audience.

Perhaps I may be able to speak more at length of his work here before long, if I am given an opportunity. I have already hinted at the curious provincial lack of unity in musical work here, the absolute pulling apart that one finds between many musicians that should be above such pettiness.

Of course it is something that no one person can do away with, and equally of course it results in various undignified feelings and actions. The esprit de corps which distinguishes other professions, seems practically ignored by a certain class of musicians here, who do not hesitate to descend to the level of trade in their fear of rivalry or even co-operation. It is a pity for them.

I wish I could tell you of Miss Cora Wheeler's fine work as teacher of elocution at the Conservatory and elsewhere in Utica, particularly as proven by her pupils in a program given last Friday evening at Conservatory Hall in the Butterfield House.

She is a splendidly equipped woman, intellectually as well as

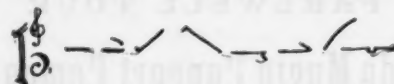
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physically, and is as broad and generous in her method as she is in her attitude toward all serious workers.

I am glad to note her announcement of a series of subscription "Browning Readings," of which more next week.

Purdon Robinson and Edward Elliott, of the Utica School of Music, announce "An Evening of Music" for February 14, which is sure to be well attended. If Utica is conservative she is also loyal to her own and may be counted on when offered anything so good as this is sure to be.

Miss Saidee Vere Milne, the clever impersonator, is to give us a very good performance on Tuesday evening with Mr. McKinley, tenor; Miss Clerihew, soprano, and Mrs. McKinley, pianist.

Next week I will tell you all about it.

CAROLINE WASHBURN ROCKWOOD.

New Haven Letter.

NEW HAVEN, Conn., February 2, 1894.

MUSIC loving people of New Haven had an opportunity to hear once again an old favorite and fellow townsman, Ericsson F. Bushnell.

The occasion was the twenty-fourth annual celebration of the New Haven Caledonian Club, given in honor of Robert Burns, Scotland's sweet singer.

The entertainment was given in Warner Hall, January 30, and it is needless to say that with such artists as Ericsson F. Bushnell, Miss Lizzie C. Gaffney and Miss Zora Horlocker, the pretty little hall was crowded.

A somewhat lengthy program was given consisting of recitations, addresses, &c., but the shining lights of the aggregation were naturally Mr. Bushnell and Miss Gaffney.

The great basso received a perfect ovation; his two solos were "Scots wha hae," and the "Three Singers."

Seldom has he been heard to a better advantage than upon this occasion. He seemed to be in the best of spirits, and his wonderful voice penetrated every nook and corner in the hall.

Miss Gaffney, who possesses that personal magnetism which seems to attract an audience at once upon her entrance, sang with her usual charm and grace "Jessie, the Flower of Dunblane" and "Jock o' Hazeldean," the latter by special request.

A more hearty and enthusiastic reception has never been given a singer by a New Haven audience than that which greeted Miss Gaffney. She was compelled to respond to encore after encore, and the applause only relaxed when it seemed as if the little lady would drop from sheer exhaustion.

Comment on the rendition of her several numbers is unnecessary, they were given as always, faultlessly.

Others who assisted were Miss Zora Gladys Horlacher, of New York city, who sang sweetly "The Maid of Dundee."

Miss Horlacher was also heard to advantage later in a quartet with Miss Gaffney and Messrs. Bushnell and Dennison.

It was with much regret that the news was received that J. Henry McKinley was disabled and could not appear.

Mr. William Dennison, who appeared in his place, possesses a pleasing tenor voice, and received much applause. This fact in itself is very commendable, as Mr. McKinley is a great favorite with New Haven audiences. Taken as a whole, the entertainment was a very enjoyable one, and a worthy tribute to the memory of Burns.

Notwithstanding the rain, which fell unceasingly, the Hyperion was packed from pit to dome Monday evening, January 29, when the twenty-eight annual winter concert of the Yale Glee and Banjo Clubs took place.

The concert was a complete success artistically and otherwise, and reflects great credit on the young men comprising both clubs.

The program was given in the previous issue of THE MUSICAL COURIER.

The "Valiant March," the opening number on the program by the Banjo Club, was rendered with a snap and precision that at once showed a thorough confidence in their efforts to please.

In response to an encore, "The Watermelon Dance" was given.

"Alma Mater" was the first number rendered by the Glee Club, the fresh young voices harmonized beautifully and clearly showed the result of good training and careful study. As an encore "Neath the Elms" was given.

The next number, "Robin Adair," with a whistling solo by J. B. Solley, Jr., created a storm of applause, which must have been gratifying indeed to Mr. Solley. His trills were remarkably clear and bird-like. As an encore he whistled "Queen of the Wrens," and the enthusiasm was but a repetition of the first which greeted him.

"Rah! Rah! Rah! Psi Upsilon" and "Jolly D. K. E.," college songs, were received with uproarious applause.

Yet another selection delightfully rendered was "Rose Marie,"

a bass solo, by Mr. Solley, with harp accompaniment. Sharing the honors of the evening with Mr. Solley was "Tommy" Arbuthnot, the comedian of the club.

Mr. Arbuthnot is well remembered for his excellent work as "Hugh" in the burlesque of "Robin Hood," produced last winter by the joint secret societies of Yale.

Mr. Arbuthnot's tenor solo "Liebeslied," written by Ralph D. Paine, '94, was enthusiastically applauded.

As an encore he sang "New Haven Boarding Houses," and on being again recalled sang "Down by the River Side."

One verse was an allusion to the day Yale defeated Harvard on the banks of the Connecticut River.

The next verse began: "When we met Princeton," but this evidently reopened old sores, for Mr. Arbuthnot had only uttered the word Princeton, when he was unceremoniously hustled from the stage by his companions.

The concert was brought to a close by the song "Bright College Years."

The above brings to mind a clever little schottische composed by J. Edward Gearey, and dedicated to the Yale University Football Association.

It is called the "Yale Schottische," and the title page bears a picture of the Yale Football team.

A brighter or more catchy composition has not appeared in some time, and Mr. Gearey is entitled to very much praise.

Other compositions by the same author which have met with deserved success are "Camilla Schottische" and "Il Sorriso Waltzes."

Mr. Gearey is a member of the well-known musical firm of Gearey Brothers and a bright and popular member of society.

One of the special features of the concert to be given by the United Hebrew societies to aid the poor and destitute Hebrews of the city will be Alexander Fiederman, the fourteen year old violin virtuoso.

It is with great anticipation we look forward to the coming of Mrs. Adelina Patti.

The celebrated diva has not been heard here in many years, and it is unfortunate that she will appear but one night—February 16, 1894.

The second in the series of concerts given by the New Haven Orchestral Club to associate members and friends will take place February 13, 1894.

The program has not as yet been officially announced.

It is to be regretted that this worthy organization has not been more liberally supported.

The members of this club are, as a rule, young men who follow other vocations, but having ambitions in the musical line, take these means to perfect themselves thereto.

The revenue derived from the associate members is a mere nothing compared to the outlay involved, whereas the associate members themselves get double value for their fees when it is taken into consideration the amount of the dues and the quality of the concerts given.

This then is why these young men should be encouraged, and the roll of associate membership, instead of containing a paltry two or three hundred names, should number in the thousands.

Notwithstanding all reports to the contrary, it is stated on good authority that Mrs. Alice Fechter-Gilbert, the well-known singer, has under consideration an offer from the "Bostonians." D. L. GARVEY.

Music in Newark.

CHARITABLE funds in Newark have been materially enlarged by the kindness of our own musicians during the past few weeks, and principally by the charity concert in the Essex Lyceum, on Wednesday evening, January 31, given for the Citizens' Aid Association, which was in every way a success, musically, socially, and, above all, financially.

The Polymnian Society opened the program with Lassen's beautiful song for female voices, "O Holy Night," conducted by their regular-conductor, Mr. Frank L. Sealy.

The society did their work in splendid style, and repeated their success in the second part of the program, by giving a composition of Selby's called "The Skylark."

Mr. Otto K. Schill, that most delightful violinist of the Beethoven String Quartet, gave his usual artistic performance, playing Leonard's "Souvenir de Haydn," responding to enthusiastic applause with Schumann's exquisite "Träumerei." Mr. Schill also played Carl Bohm's "Cavatina" and "Rondo des Latins," by Bazzini.

Mrs. Sealy, the charming wife of Mr. Frank L. Sealy, whose voice is pure and sweet in quality, gave five gems of song, in groups of two and three, and Mr. William Pennington, a new baritone, sang several ballads, which gave much pleasure to his listeners.

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The Hatton quartet also assisted, and the Utile Banjo Club closed the first part of the program with Vernet's overture "Martaneaux," and the second with a waltz from DeKoven's "Robin Hood."

Mr. Wenham Smith's organ recital in St. Paul's M. E. Church, called together a representative audience. Mr. Smith, whose reputation is of the highest in New Jersey, has generously given these recitals during the season for the sake of charity, and although unfortunately I was unable to attend this last recital, still I am assured it was the finest of the season.

Mr. Smith, who is a fine performer, played with his usual fluency of execution and excellent taste, giving among his numbers many different phases of organ playing, including the concerto "Satz" in C minor, by Thiele; Mendelssohn's "Midsummer's Night Dream;" the sonata "Pontificale," by Lemmens; "Funeral March of a Marionette," and "Entr'acte," from "La Colombe," by Gounod, and Le Maigre's "Fragment Symphonique."

Mr. Smith was assisted by Miss Louise C. Kochler, whose vocalization is as finished as a naturally beautiful voice and training with Mr. Rivardi can make it. Miss Kochler sang Gounod's "Ave Maria," arranged by Clarence Eddy, and later "With verdure clad," from "The Creation."

Mr. Louis Ehrke, who is Mr. Schill's most creditable pupil, played his violin selections, namely, Leonard's "Souvenir de Bade," and Musin's charming "Mazurka de Concert."

Mr. Louis Menier, a pupil of Mr. Smith's, who has also given recitals this season, supplemented the piano parts.

To those who attended the pupils' "Matinee Musicale," of the Park Conservatory of Music on the afternoon of Sunday, February 3, at Association Hall, were entertained and edified by the performance of the students.

Each season's review of this institution shows an advancement in the work of the pupils that must be most gratifying to the faculty and those interested in the success of the Park Conservatory.

A résumé of the various programs given by the students at odd times is a guaranty of the excellent and high grade work accomplished by them.

The program of Saturday, the 3d, was no exception to this rule, opening as it did with the andante from the Fifth symphony by Beethoven. The violin part was assumed by Louis Ehrke; Miss Mabel Blanchard treated the piano parts, and Miss Esther Watson the organ.

I am always reminded when listening to this symphony of the expressive allusion once made to it by a friend of Beethoven, who said it should be called "Faith knocking at the door," and I am sure I agree with him. The program continued with sonata, op. 1, No. 2, by Anton Krause, including the movements andante, scherzo, andante quasi allegretto, this being played by Miss Alice Roos, quite a small child. Mr. Albert Gosswiller, a pupil of Mr. Schill's, played excellently two numbers, a cavatina by Raff and fantasia by Farmer, the last selection being a variation on an old melody I used to sing at school to the words:

"Oh, come with me where flowers bloom
That fill the air with sweet perfume."

Miss Kate Gilmore, a girl who has remarkable technic, played Bach's prelude and fugue in C sharp major, from well tempered clavier, and a Chopin number "Fantasie Impromptu," op. 66.

Miss Juliette Giradol gave Beethoven's sonata, op. 28, four movements.

Miss Lizzie Dooley sang "Beauty's Eyes," by Tosti.

Miss Dooley has improved since I last heard her, but exception is certainly taken to pronunciation and breathing; both are faulty and should not be countenanced in any singer who is aiming for a reputation.

The program closed with a piano duet, mazurka, op. 6, by Ethelbert Nevin, played by the Misses Harrison and Currier.

I believe I announced some time ago that Slivinski would give a recital at Newark, which event takes place February 7, and on February 9, Miss Neally Stevens, the Chicago pianist, will be heard in a recital at the Park Conservatory of Music, playing the following program:

Toccata and fugue.....Bach-Tausig
Sonata, op. 31, No. 3.....Beethoven
March.....Weber-Bülow
Nocturne, op. 27, No. 1.....Chopin
Faschingschwank, op. 26, No. 1.....Schumann
Barcarolle.....Moszkowski
Caprice espagnol.....Moszkowski
Intermezzo.....Bülow
Eclogue.....Raff
Tarantelle.....Liszt
Mr. Frank L. Sealy, conducted Mr. Arthur Mees' Society at



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Kingston, N. Y., February 2. Mr. Mees was unable to attend. Miss Grace V. Halsey, one of our brightest literary lights in Newark, has had her beautiful composition, a cradle song, "In the Twilight," which was published last summer in the "Prudential Review," set to music and published by A. Scull, of Bridgeton, N. J.

I chanced to be in the Smith studio of Steno-Phonetics not long ago, and heard Miss Alice Purdy sing most delightfully "Orpheus and His Lute," and "My Redeemer and My Lord." Miss Purdy would certainly prove a great acquisition to any organ loft.

In conclusion the Orange Mendelssohn Union will give its second private concert this season in Music Hall, February 19. The program will include the whole of Mendelssohn's unfinished opera, "Lorelei;" also selections from Rubinstein's "Tower of Babel."

MABEL LINDLEY THOMPSON.

Chicago Letter.

CHICAGO, January 25, 1893.

THE Spiering Quartet (Theodore Spiering, Adolf Weidig, Franz Esser, Herman Diestel) gave its second concert at Kimball Hall. The quartet had the assistance of Mrs. Katherine Fisk and Emil Liebling in the following program:

Quartet in E flat major, op. 51.....Dvorák
Songs, "Gestillte Sehnsucht" and "Geistliches Wie-
genlied".....Brahms
(With viola obligato.)

Quintet in D major, for piano and strings.....Reinecke
The concert was largely attended.

The Marum String Quartet (Ludwig Marum, Alex. Kraus, Jas. M. Laendner and Fred. Hess) gave its second concert last Thursday in the Schiller Building Recital Hall. Miss Agnes Thompson and Mr. Hess were the soloists. The program was as follows: Trio, op. 37, No. 1, Heinrich von Herzogenberg, which, if I mistake not, was played for the first time in Chicago; a sonata for violoncello, by L. Boccherini; a quartet, by Carl von Dittersdorf, and Max Bruch's "Ave Maria, Koenigin," from the cantata "Das Feuer Kreuz." A large audience was present.

Last Saturday evening the eighth concert of the Chicago Orchestra, under the direction of Theodore Thomas, brought forward the following program: Overture, "Prometheus Bound," Goldmark; concerto for violin and orchestra in D, op. 77, Brahms, played by Henri Marteau, and Raff's symphony in E, No. 5, op. 177, the "Leonore." The overture and concerto were given for the first time in Chicago, and the "Leonore" symphony had not been heard in any of the concerts of this orchestra. The Goldmark overture pleased me greatly, and I particularly admired the splendid manner in which one of the climaxes was worked up. The orchestral coloring was always interesting, though once or twice it was applied to contrapuntal designs, which seemed to me to be rather too involved and intricate. Possibly this impression might be removed by a second hearing. The orchestra played with more than usual finish. Of Marteau I may have something to say after another appearance. Patti, the everlasting fareweller, has been here for two concerts and was, I grieve to say, so encouraged by the public that she concluded to come back for a third, which takes place to-night. I can stand a good deal in the way of antiquities, but I draw the line at Patti concerts.

In my scrap book, under date of March 7, 1887, I find a program bearing the inscription, "Positively the Farewell Tour" of Mrs. Adelina Patti. People believed the statement and paid enormous prices in consequence. Appearances since that time have been a breach of faith, which in commercial circles would be called by a harsh name, and ought to be called the same in art circles. Many people are deluded by the former reputation of the singer, and do not know that she is no longer the same artistically. The Auditorium was crowded to hear her, an ample evidence of the mental and musical calibre of part of the population at least. Poor fools, they cannot contrast what is with what was, but suppose it is all the same!

The Listemann String Quartet, from the Chicago Musical College (Messrs. Listemann, Kuehn, Boegner and Bruno Steindel), gave a concert last Tuesday evening, with a choice program, including Raff's quartet in A major, op. 90; Grieg's quartet in G minor, op. 27; violoncello numbers; an adagio by Mozart; "Papillon and Elfentanz," by Popper, played by Mr. Steindel, and vocal numbers by Miss Kathryn Meeker.

The Wagner Club met last Wednesday evening at the residence of Mrs. Watson. There was a musical program. A good

deal of dissatisfaction with the manner in which the club has been managed is felt, and unless radical changes are introduced it will soon go the way of many similar organizations. Some of the most prominent members have already resigned.

The Garwood Musical Club gave a delightful reception at the rooms of the Commerce Club in the Auditorium last Wednesday evening, at which many of the most prominent musicians of the city were present. Mrs. Barker and Miss Huddleston received the guests.

FREDERIC GRANT GLEASON.

Occasional Toledo Letter.

TOLEDO, Ohio, February 7, 1894.

OUR German musical friends are beginning to stir about in earnest for the coming Seventh Ohio Sängerkfest, to be held in this city the last week in July, 1894.

As a forerunner, the executive board decided to give a concert February 6 in Memorial Drill Hall by the united male choruses of Toledo, numbering about 100, supplemented by 150 ladies, forming a mixed chorus of no small numbers, assisted by Mrs. F. E. Southard, contralto, and Mr. Otto Sand, both residents of Toledo.

The following program (inclosed in advertisements) was offered:

"Wanderlied".....Isenmann
Mixed Chorus (250 voices).
"Schiffer-Gesang".....Heim
"Roeslein im Walde".....Krenger
Teutonia Maennerchor.

"Mélodie".....Rubinstein
"Hungarian Gypsy Dance".....Rubinstein
Arranged for piano and violin by Otto Sand.
(By special request).
Otto Sand.

"D'Hamkehr".....Koschat
"Beim Liebschen zu Haus".....Pfeil
Toledo Maennerchor.
Scena and aria, "Ach, wenn du schlaefst, erwache,"
from "Romeo and Juliet".....Vaccai
Mrs. F. E. Southard.

Hymne.....Herzog Ernst
Male Chorus (100 chorus).
"Am Chiemsee".....Goepfert
Mixed Chorus.

"Variation de Bravoura" (MS.).....Ed. Ios
Otto Sand.
"Zitterthal".....Fittig
Helvetia Maennerchor.

Aria from "Samson-Delila," "My heart at thy
sweet voice".....Saint-Saëns
Mrs. F. E. Southard.
"Der Wald".....Haesar
Male Chorus.

The "Wanderlied" was very acceptably sung by the mixed chorus, and after a period of longer training, and some culling, good work will come from this body of singers. The numbers done by the individual male choruses, excepting the Toledo Männerchor, were not above criticism, as the Teutonia sang very "unrein," and the "Helvetia" reached such heights of pitch that all the "jodel" could not possibly cover the deficiency.

The Toledo Male Chorus showed careful training, and their performance, under the able directorship of Mr. Josef Wylle, was one of the best of the evening. Pfeil's "Beim Liebschen zu Haus" with obligato solo by Mr. F. Seubert was redemanded.

Mrs. F. E. Southard in the scena and aria by Vaccai, pleased the large audience present most agreeably, and being enthusiastically recalled responded with De Koven's "It is a Dream." Her second number, although she was suffering from a slight indisposition, was equally well executed. Mrs. Southard is the happy possessor of a beautiful, large, round and mellow alto voice, with which she filled the large hall completely. It is hinted that she will be one of the favorites chosen for the coming festival.

Mr. Otto Sand, after a silence of nearly four years, had again consented to be heard in public, and his admirers were on the "qui vive" for something good, and they were not disappointed.

After his spirited "Hungarian Gypsy Dance" there was no rest until he responded with Wieniawski's "Kuawiak."

But, however, it was not until his second appearance, in the second part of the program that he stirred the people to the depths, as it were, and a double encore was insisted upon.

Mr. Sand draws a wonderful quantity of tone from his "Stradiv-

arius" of beautiful quality, and his intonation was at all times pure.

Mrs. Sand played her husband a delicate and refined accompaniment, which showed careful ensemble study, something many of our local celebrities might take as an example, thereby greatly improving their performances.

Mr. J. E. Ecker played Mrs. Southard's accompaniment in his usual able manner.

During the first and second part Mr. Cochran, secretary of the chamber of commerce was introduced and spoke briefly of the necessity of united effort to make the coming sängerkfest a success, both musically and financially.

The concerts of the coming fest will be held in the Armory, which has ample seating capacity for the large chorus and audience.

Already forty-five societies have announced their intention of attending, and it is wished their songs will be sung as well as their number will be large.

R. M.

Galveston Musings.

GALVESTON, Tex., January 29, 1894.

THE Galveston Quartet Society will leave for Houston this afternoon at 5:35 o'clock to participate in an entertainment to be given under the auspices of Mrs. G. Jordan, in the new Episcopal church there. The club will make the trip in a special car, generously placed at their disposal by General Manager T. M. Campbell, of the International and Great Northern, and will return home to-night.

The above named society gave a complimentary concert last Friday night (the 26th), for which special occasion they engaged the services of the Remenyi Concert Company. They have already secured the Wilceck Company as the attraction for their next complimentary concert, which is to take place in February.

The society deserves a good deal of praise and credit for securing these attractions for the benefit of the local public, thereby cultivating the public's taste for a higher standard in concert programs.

The "Mikado," by local talent, will be the attraction at the Tremont Opera House on Wednesday night.

The "Algerian" Opera (?) Company held the boards at the Opera House on the 17th and 18th inst. They played to fine houses, but gave such a poor performance that they cancelled their dates for 19th and 20th and put in two solid days rehearsing on account of the "roasting" press comments with which they were honored. It is due to Marie Tempest to state that she had left the company at New Orleans. The company was certainly one of the poorest that has visited this city for years past.

Galveston audiences, as well as Manager Gerber, are paying a good deal of attention this year to the "between act" music.

TEXAS TOPICS.

The special meeting of the State Music Teachers' Association called by President G. H. Rowe, took place Saturday evening at Goggan Brothers' Music Hall.

Mr. George H. Rowe, president of the association, arrived early Saturday morning from Waco, his headquarters, in order to preside at the proceedings. Mrs. M. L. Richards, vice-president of the Denison local district, and Mrs. Hamner, of the Ennis district, arrived during the day. Mrs. Richards was accompanied by her brother, Mr. Camille Cline, of Denison.

The local officers that were present during the meeting were Prof. Emil Lindenberg, acting vice-president of the Galveston district, and Mr. J. Singer, vice-president of the State association.

Communications received from Mrs. Gibbon-Killough, of Palestine, and Mr. Wm. Besserer, of Austin, were read, as was also the report sent in by Mr. Besserer, the secretary of the association. The report, notwithstanding that it was a very lengthy one, was listened to very attentively, as it gave a detailed account of the association's workings since the Houston convention of 1892.

President Rowe submitted a verbal report as to the standing of the State association, and explained the cause of his official call for the meeting. His points were well taken and his remarks appreciated, judging by the many favorable comments made and brought out by the discussion following the same.

Upon recommendation of Prof. Besserer, Mrs. Lizzie Averitt, the former presiding officer of the Dallas district, but now a resident of Taylor, was appointed assistant corresponding secretary.

The different committees were then appointed to look after

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the welfare of the next State convention, which is to be held in Galveston this coming June, and quite an interest was manifested in the naming of same, as much of the success of the coming annual meeting depends upon the result of the work to be attended to by the respective committee members, all of whom count not alone on the hearty co-operation of the association at large, but on the good will of all citizens interested in the work, in order to have the coming Galveston convention outshine all of its predecessors.

The following are the efficient committees as announced by President Rowe:

Committee of arrangements for the annual meeting of 1894—J. Singer, chairman; Thomas Goggan, C. Janke, Mrs. Courtney Washington, Miss Mary Lockhart, Prof. H. Lebermann, all of Galveston.

Program committee—Mrs. L. P. Grunwald, Galveston, chairman; Mrs. E. Lindenberg, Galveston; Mrs. William Christian, Houston; Prof. William Besserer, Austin; Prof. Carl Weis, Galveston.

Committee on revising the constitution and by-laws—Prof. Horace Clarke, Jr., San Antonio, chairman; Mrs. Joseph Haymond, Belton; Mrs. M. L. Richards, Denison; Mrs. Gibbon-Killough, Palestine; Prof. George H. Rowe, Waco.

Mr. J. Singer was added to the committee on "dues." The secretary was instructed to mail a copy of the proceedings to all members, both active and honorary.

Before the close of the session a vote of thanks was tendered Thos. Goggan & Brother for the use of their hall and for the many courtesies extended.

There was no meeting held last year on account of many of the teachers attending the World's Fair. All the State teachers not yet members of the organization will be invited to enroll their names for membership. The association receives both active and associate members.

Mr. Singer remarked to the "Evening Tribune" representative that he will be pleased to receive and attend to all applications from the Galveston district, and that all of the local fraternity who are not yet members are most cordially invited to join the association, and thereby assist in furthering their interests and fostering the art of music in Texas.

"Evening Tribune" bids the music teachers and their associates "Welcome to Galveston!"

The above is from the "Evening Tribune," of Galveston.

J. SINGER.

Detroit Details.

DETROIT, February 2, 1894.

HOME talent had an inning this week. The outside world didn't figure at all in the musical events which have gone into history since my last letter.

I will be chronological. Saturday afternoon last a musicale was given in the parlors of the Hotel Cadillac, under the auspices of the Michigan World's Fair Music Committee. Miss Bailey, soprano; Miss Loudon, pianist; Silas R. Mills, basso; Hen. J. Erich Schmael, pianist, and Hermann Zeitz, violinist, all members of the Ann Arbor University School of Music faculty, gave the program. Their work in the main was excellent, and as they donated their services it would be unkind to get hypercritical. The affair was decidedly *récherché*, socially.

Saturday night the University of Michigan Glee and Banjo clubs met at the Lyceum Theatre. You have heard college glee clubs give a conand can judge of the importance of this concert.

Tuesday night of this week the Detroit Philharmonic Club gave its fourth chamber concert of the season at the Church of Our Father. Miss Lilla Grace Stuart, a young Detroit pianist, and Alfred Hoffman, the cello player of the club, were the soloists. It was the first time in several seasons where an outside soloist has not appeared with the quartet. Miss Stuart did not disappoint her friends, and created a very favorable impression with those who heard her for the first time. She ought to rid herself of some unpleasant mannerisms, which suggest muscular effort much too plainly. Mr. Hoffman played the Rubinstein melody indifferently and the Poper "Spinnlied" had no place, it seems to me, in a Philharmonic concert. I have heard a very correct imitation of a wooden pump given on a violin in variety shows, and the spinning wheel imitation of Poper's would be a success with the same environments. It is an imitation, not a musical

work. Mr. Hoffman was encored, although I can't imagine why, and he responded with a graceful gavot by Lee, I think. This he played with excellent effect, and I was glad after hearing it that he had been recalled. The work of the quartet in the last two movements of the Mendelssohn quartet (op. 12, E flat major) was excellent, and I doubt if the second and third movements of Schubert's C major quintet were ever better rendered than on this occasion. The second movement, the one which is said to describe a rest by the side of a quiet brook, was played with exquisite delicacy. I should like the quintet better without the fourth movement. I suppose that statement is audacious, but I'm willing to argue it out with anyone who objects to my suggestion.

Mrs. Michelena, the very ordinary singer who used to be a member of the Emma Abbott Opera Company, gave a concert here last night. Several local musicians assisted her, and there were a few good and very many bad numbers on the program.

The Apollo Club, Schrems's Orchestra, and the Madrigal Club gave a charity concert in the Auditorium last night. The program was an excellent one, and the large audience didn't have a chance to claim any self sacrifice for becoming patrons. The entire proceeds went to the poor of the city.

Next Monday night the second concert of the Detroit Symphony Orchestra. I should like to escape it!

E. A. MacDowell gives a recital here February 6.

J. C. WILCOX.

Denver Donations.

DENVER, February 1, 1894.

THE Tuesday Musical Club heads the concert work for 1894. On January 2 we gave our second public performance. The hall was prettily decorated with holiday greens, and the large audience as enthusiastic as we could desire. The club now has seventy-five active members, including a chorus of forty-five voices. The directress is Mrs. Geo. G. Baker, a woman not only musically gifted, but possessing all the perseverance required to train a chorus successfully. It is safe to say that no other woman in Denver could wield the baton so skillfully. The night of the concert the chorus did excellent work, the quality of tone being particularly beautiful. The soloists of the evening were the Misses Miller, Toussig, Osborne and Francis, and Mr. Paul Stoeving as "guest."

On the 13th the Iowa State Band (which is engaged to play at the Midwinter Fair), gave a concert at the Broadway Theatre. I did not attend, but heard that the audience was very small. It was far more polite, however, than the San Francisco audience, which compelled Effie Stewart to leave the stage before her song was done.

On the 17th Mr. Everett H. Steele, pianist, gave a concert at Unity Church, assisted by Mrs. Searing, pianist, and Mr. Howard, baritone. Mr. Steele is an earnest worker and close student, and it is nothing derogatory to his ability to say that he is at his best in his own studio, where his playing is less constrained. Besides the solos the program contained the first movement of the Beethoven G major concerto, which Mr. Steele took in a very comfortable tempo, and a new suite by Pirani, arranged for two pianos. Mr. Steele's best work was a dainty etude by Schütt, which he played admirably. Mrs. Searing, although having a subordinate place on the program, did her second piano work so well that she added much to the success of the concert.

On January 23 Mr. Paul Stoeving inaugurated his series of chamber music concerts. Although the mercury had reached zero and a great society event occurred the same evening, the size of the audience was very encouraging. Mr. and Mrs. Sobrino were the soloists. The two ensemble numbers were string quartet, F major, of Haydn, and the lovely "Forellen" quintet, of Schubert, the piano part being played by Mr. Sobrino. It was so much enjoyed that Mr. Stoeving has been asked to repeat it. Mr. Stoeving played with unusual brilliancy, calling forth the warmest admiration for his ability. The next concert occurs February 6, when Mrs. Smislaert, pianist, and Mr. Howard, baritone, will be the soloists.

Dr. J. W. Gower, organist, who left Denver several months ago to fill a position in Chicago, has accepted an engagement here, and will take charge of the organ at the Central Presbyterian Church.

Mrs. Flora C. Smith, contralto, has returned to Denver, after spending several months in Southern California. She was sur-

prised to find church singers so poorly paid in comparison to Denver.

In one of Mr. Bosworth's letters he said he had received a call from Mr. Willis Bachelier, who left Denver last summer because the silver bottom dropped out of the city. Mr. Bachelier is a good tenor, but a misinformed young man. We never had a silver bottom, but we have a gold foundation which will support us all for many a day to come. I don't mean this as an encouragement to any more musicians. Perhaps foreign news is hardly in place in a Denver letter, yet I have heard a little from a Leschetizky pupil who has just come from Vienna. She gives me his side of the trouble with Mrs. Lent, of Washington. All pupils go first to a preparatory teacher, and are warned not to over work, four hours a day being considered sufficient. Mrs. Lent, hoping by doubling her practice to reach Leschetizky the sooner, played eight hours a day, until her wrists began to swell. Then of course poor Leschetizky was to blame, because his method was bad. I was surprised to learn that he gives scarcely any Bach, and large doses of Czerny. So many teachers regard Bach as the foundation of everything.

This pupil also tells me that Leschetizky is married again.

CORDELIA D. SMISLAERT.

Syracuse Sayings.

SYRACUSE, N. Y., January 29, 1894.

A NUMBER of musical events have occurred since my last letter, which, with other musical matters, furnish much material of interest. Syracuse has a great number of talented vocalists and performers on piano and the various orchestral instruments, so that many musical entertainments of a local character are constantly taking place during the musical season.

The last Monday evening musicale at the Woman's Union Hall was under the direction of Mrs. J. R. Clancy, a very prominent vocalist, and our highest salaried church singer. She was assisted by her sister, Miss Norma Kopp, contralto, just back from her European studies; Miss Blanche Atherly, pianist; Mr. Albert Kuenzlen, violinist, and Mr. Paul Thourer, accompanist. The program was excellent.

The ladies' sixth Morning Musicales occurred at the Century Club January 17. The program was made of more than usual interest by the rendering of three songs ("We Will Go No More a-Roving," "Mystery" and "Maisy") by Mrs. Hale, of Boston, but formerly of this city. They are dedicated respectively to Mrs. Thomas Emory, Emma Eames and Mrs. Irving H. Dunlap, the first and last ladies named being prominent in society circles in this city. (Philip Hale, your very interesting Boston correspondent, please take notice!)

Another society event, and very enjoyable one, too, was the recent musicale given by Mr. and Mrs. P. A. Roche before about a hundred friends. The artists who entertained the guests were Messrs. Aricibia and Marberti, of New York; Mrs. Hamilton White, vocalist; Mr. Albert Kuenzlen, violinist, and Mr. Paul Thourer, accompanist, all of this city. The latter named gentleman has extraordinary abilities in his line, and is in great demand. Sight reading and transposition are easy matters to him.

The Madrigal Society is no est, much to the regret of a great many music lovers. Lack of interest and non-attendance at rehearsals is the only reason. It has held a high place in the esteem of our musical people, as the following item from the musical column of the Syracuse "Standard" will attest:

"There is a rumor about to the effect that the Madrigal Club will disband. It is to be hoped that this is not true, for the Madrigals have filled a place which would certainly remain vacant for a long time should they go out of existence. The concerts which the club has given will be remembered as extremely interesting events, and the public would have more of them. Tom Ward is an ideal leader, and imparts his own artistic enthusiasm to the work of such an organization."

The monthly public recital of the students of the musical department of the Crouse College of Fine Arts occurred last Wednesday afternoon. The program was notable for the absence of romantic and modern classical selections.

The early demise of the lamented Laura Schirmer-Mapleson was received here with genuine regret and sorrow, she made a lasting impression here only a few weeks ago in the "Fencing Master," and her excellent singing and acting was so thoroughly

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artistic that she won a warm place in the hearts of the patrons of opera in this city.

"The Fencing Master," with Marie Tempest in the title rôle, will be heard at Wilting Opera House to-morrow night. Miss Tempest's first appearance here in that opera will call forth a large audience.

This afternoon Apthorp, the harpist, will give a recital, and another Wednesday.

Patti's date for February 7 has been cancelled, because of a change in her route. She will come during March instead.

Tom Ward will organize a ladies' chorus which will be named the Rubenstein Club, and will make its first appearance at the Bastable, April 3, in conjunction with Henri Marteau, violinist.

Grove L. Marsh will give a pupils' recital soon, and it is announced that an original song, "The Bells of Lynn," will be sung. It is spoken of as a highly effective composition.

Richard Sutcliffe is rehearsing the Oratorio Society for the production of "The Ancient Mariner."

THE MUSICAL COURIER is read by many Syracusans. Now if those interested in the giving of concerts and in other musical events will send data (tickets of admission will not be refused) to either P. O. box 427 or 311 W. Genesee street, they will greatly oblige.

Twin City Music.

ST. PAUL, January 18.

THE Choral Association, under the direction of S. A. Baldwin, gave an excellent performance of "The Messiah" on the evening of the 9th at the "People's Church," which was well filled with music lovers. The soloists were Mrs. De Wolfe, soprano (St. Paul's); Miss Alma Norton Johnson, contralto (Minneapolis); Messrs. Charles A. Knorr, tenor, and B. Bicknell Young (Chicago). The chorus did their usual good work, but they sing with more finish than last year. The orchestra, too, has improved. The general complaint has been that they play too heavily; this year, however, there was a marked improvement in this respect. The organist was J. Warren Andrews, of Minneapolis, who gave the accompaniments in an able manner.

Mrs. De Wolfe was in excellent voice and sang well. She gives to her interpretations that intellectual reading so effective to the artistic production of the best in music.

The aria "I know that my Redeemer liveth" was sung with great tenderness and expression. Miss Johnson was equal to the demands of the contralto rôle. She has improved vastly during the last year, and uses her beautiful voice with more artistic finish.

Mr. Knorr and Mr. Young, tenor and bass, did some excellent work, although the bass was scarcely heavy enough for the requirements of the part. His work, however, was characterized by much feeling. Mr. Knorr is well known in the Twin Cities, and his singing is always pleasing.

St. Paul is justly proud of her Choral Association, for it grows in importance, and its work evinces more deep earnestness every year.

S. A. Baldwin, the able director, is a most indefatigable worker, quietly but determinedly pushing for desired results. In this the chorus are responsive, and the association is one that would be a credit to older cities.

On Thursday, January 11, "The Rubinstein Quartet" gave a most interesting musicale at Ford's Music Hall, on which occasion Herman Emil Zoch, pianist, and Claude Madden, violinist, of Minneapolis, assisted. The program was an excellent one, and much enjoyed by the large audience in attendance.

Mr. Seibert continues his good work in the advancement of musical taste by the carefully prepared programs he gives every alternate Sunday at Turners' Hall. There is always a large attendance, and the concerts are gaining in popularity. At their last concert the special feature introduced was a new concerto by Gustavus Johnson, of Minneapolis.

Parts of the concerto have been played before, but on this occasion it was given entire. The work is written in three movements. The first movement in D minor, an allegro moderato, has for its chief subject a somewhat plaintive melody which is heard in a slow form in the opening bars. The second subject is a vigorous march theme. The two subjects are developed and made use of to their fullest extent, working up to a grand climax. The cadenza follows and the coda. The second movement is in B major, an adagio; it is a short and very beautiful movement, followed without interruption by the third movement, allegro giocoso in D minor. This movement is perhaps the most characteristic of the three movements; its second subject is a cantabile melody in a broad style. The movement closes with full orchestration, and the brevity of the close was immensely effective.

The orchestra to the entire concerto is very rich. Mr. Johnson's performance of his own composition was received with the greatest enthusiasm, the audience scarcely waiting for him to finish, and then a burst of applause, long and loud, demanded an encore, for which Mr. Johnson played his "Danse Andalouse."

Mr. Johnson's compositions are very pleasing, and I doubt not would receive ready recognition in older art centres. Mr. Seibert's Sunday audiences contain a large proportion of educated musicians, and their enthusiasm was a great compliment to Mr. Johnson.

The Marteau concert in this city opened the "Loan Fund" series of entertainments given by the Schubert Club for the benevolent object of aiding musical students (needing this assistance) to pursue their studies abroad. The concert was given on Tuesday evening, January 23, and the beautiful little concert hall (Ford's) was crowded to the doors, hundreds being sent away unable to find even standing room. The sum of \$300 was netted to the club. Miss Ella Richards (the first beneficiary) sailed for Europe on February 1 to study with Leschetizky in Vienna. The Schubert Club is in the enviable position of a recognized power and authority on music, and is increasingly interesting.

On the afternoon of Wednesday, January 31, the Schubert Club entertained about fifty members of the Minneapolis "Ladies' Thursday Musicales" by invitation, the occasion being the celebration of Schubert's birthday. The following choice program was given, one of the most pleasing features of which was the ladies' chorus, conducted by S. A. Baldwin:

Duo, Impromptu, op. 90, No. 1.....Schubert
Mrs. H. R. Curtis, Gertrude Hall.

"Ava Maria".....Schubert
Mrs. Emil K. Winkler.

Sonata, op. 167, No. 3, for violin.....Schubert
Virginia Force.

Marche Militaire.....Schubert-Tausig
Gertrude Sans-Souci.

Trio, B flat major, op. 90.....Schubert
Violin, Miss Losey; cello, Mr. Winkler; piano, Miss Collins.

Song, "Aufenthalt".....Schubert
Mrs. Emil K. Winkler.

Cello solo, Ballade, op. 100.....Schubert
Emil K. Winkler.

Chorus, "The Lord is my Shepherd".....Schubert
Symphony in C, andante con moto, scherzo.....Schubert

Gertrude Hall, Edna Zenius, H. R. Curtis and Martha Schroer.

At the close of the concert light refreshments were served in the parlors above the music hall. The very friendly relations existing between the two most prominent musical clubs of the "Twin Cities" is more closely cemented by this interchange of visits.

The Blumenberg concert in this city presented the same program as in Minneapolis, with a few exceptions, notably Gounod's "Ave Maria," sung by Mrs. Oestberg, with violoncello obligato, by Mr. Blumenberg. Although there was not so large an audience as there should have been, still it was a musical audience, who thoroughly appreciated the artistic performance of this excellent program:

Aria, "Reginella".....Braga
David G. Henderson.

Toccata in F.....J. S. Bach
Fanfare.....Lemmens

Mrs. Lucie Palicot.

Valse, "Romeo and Juliet".....Gounod
Mrs. Caroline Oestberg.

Violoncello solos—
"A Simple Avowal".....Thorne

Etude, "Spinning Wheel".....Dunkler
Louis Blumenberg.

Duet, "Crucifix".....Faure
Mrs. Oestberg and Mr. Henderson.

Scherzo, valse.....Gounod
Dedicated to Mrs. Palicot.

Mrs. Lucie Palicot.

"Ave Maria".....Gounod
Mrs. Caroline Oestberg.

Violoncello obligato, Mr. Blumenberg.

Song, "Spring Voices".....Wm. C. Carl
David G. Henderson.

Swedish song.....Mrs. Caroline Oestberg.

Spanish danse, "Vito".....D. Popper
Louis Blumenberg.

Duet, "Miserere," "Il Trovatore".....Verdi
Mrs. Oestberg and Mr. Henderson.

Mrs. Ella M. Lamberson, one of the prominent vocal teachers in St. Paul, was tendered a reception by Mrs. Dr. Briggs, at the residence of the latter, 136 Western avenue. The reception was given to Mrs. Lamberson and her pupils, and as it was a "Vannini" afternoon, a paper setting off his life and work was read, and several vocal numbers of his composition were given. The occasion was a memorable one, and was much enjoyed. Mrs. Lamberson will spend a few months abroad during the coming summer, and will visit her former instructor Vannini at his Florentine home.

MINNEAPOLIS, January 24, 1894.

"The Messiah" was given in this city on the evening of the 10th at the Swedish Tabernaale. The Choral Association has dwindled down somewhat as to numbers, but is none the less effective in acceptable musical work. From the opening chorus to the closing one the chorus sang their parts well. The only change made in the soloists differing from St. Paul was with the soprano, Miss McKay taking the rôle. Miss McKay has a voice most suitable to oratorio music, and fully did it meet the demands made upon it. She was particularly effective in her rendering of the beautiful aria, "I know that my Redeemer liveth," understanding equally the spirit and text of the composition. Full, clear and strong her voice rose, without a flaw to mar her work, and her renditions were enthusiastically received.

Miss Johnson was in excellent voice, its beauty and cultivation sustaining with fine effect the difficult rôle assigned to her. The tenor and bass gave their solos in a musicianly manner. The work of the orchestra was particularly good and was accorded a warm recognition. It is to be regretted that the instability of a Western metropolis causes so many changes in organizations such as the Choral Association, for the frequent change in citizenship is a sad interruption to regular organized art work.

The second concert in the series of Claude Madden's chamber concerts took place at the First Unitarian Church on the evening of the 10th, at which time the following program was presented:

Piano Quartet, E minor.....Mozart
Messrs. Zoch, Madden, Marr, Winkler.

Aria, "Semiramide".....Rossini
Miss Nellie Judd.

Fantasia Appassionata.....Vieuxtemps
Mr. Madden.

Andante et Minuetto Polonaise.....Chopin
Mr. Zoch.

Allegro Appassionato.....Saint-Saëns
Mr. Winkler.

Songs.....Rubinstein
Mrs. Fremont.

"Parsifal" paraphrase.....Wilhelmj
Mr. Madden.

String Quartet, No. 13.....Haydn
Rubinstein String Quartet.

The concert was a delightful success. The Rubinstein Quartet improves with each appearance. Mr. Zoch, pianist, did some exceptionally good work in the E minor quartet, Mozart, the entire absence of the use of the pedal being a noticeable feature. In his playing of Chopin's "Andante et Minuetto Polonaise" Mr. Zoch was especially pleasing.

Mr. Madden, violinist, played finely. He has fully recovered from his illness and fairly outdid himself.

The vocalist was Miss Nellie Judd, a young lady with a beautiful voice, much talent and great enthusiasm and ambition. Miss Judd is studying with Miss Anna Schoen-René, and her work on this occasion was a revelation even to those who know the most about her.

The "Imperial Series of Musical and Literary Entertainments" was inaugurated on Monday evening, January 22, by the Henri Marteau Concert Company with a delightful concert at the Lyceum Theatre, after which the Ladies' Thursday Musicales gave a reception in the parlors of the West Hotel in honor of the participating artists. Both concert and reception formed a most brilliant opening of the series of "high grade" entertainments projected by Mr. O. B. Babcock, of this city. To his public

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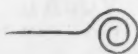
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2. Piano Concerto, C Minor, Saint-Saëns. . . MR. COURTLANDT PALMER.
3. "Impressions d'Italie," First time in America, Chopin.
a. Sérénade. c. A Mulet. d. Napoli.
b. La Fontaine. d. Sur les Cimes.
HERR SEIDL and ORCHESTRA.
4. Piano Solos. a. Waldenrauchen, Liszt. c. Valse. . . Chopin.
b. Romance sans Paroles, d. Etude, . . . Chopin.
c. Saint-Saëns. e. Polonaise, E Major, Liszt.
MR. COURTLANDT PALMER.
5. Overture, "The Bartered Bride," Smetana.
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spiritedness and good taste is Minneapolis indebted for this most auspicious beginning. Of course Mr. Marteau was the centre of attraction to society as well as music lovers. His "personale" attracted attention at once, and engaged the interest of the large audience from the moment he made his initial bow.

His playing was marvelous. So subtle in its magnetic intensity, so poetic in reading and such deep, soulful, scholarly conception! His technic is brilliant and he produces a beautiful tone, sympathetic and true. His first number, Mendelssohn's concerto, was given in a spirited manner, when even "cold Minneapolis" warmed up to an enthusiastic recall. The exquisite Polonaise, by Wieniawski, roused the audience to the highest pitch of enthusiasm, which they evinced in repeated applause. "I did not care to hear Marteau at first," said a young artist beside me, "for I have heard Sarasate, and deemed that sufficient, but even after him the concerto lost nothing, so beautifully did Marteau play it," and this was true. Mrs. Rosa Linde, contralto, won interest and approval from the first. She has a beautiful, highly cultivated voice, which she uses with much feeling and skill. Her tones are true and rich and her presence charming. She enunciates clearly.

Mrs. D'Alma, soprano, whose coming was not heralded, but whose pretty, captivating presence prepared the audience for something satisfactory at least, was instead a great disappointment as a singer. She has not sufficient voice for concert programs, although what she possesses has been well cultivated. Notwithstanding the keen disappointment, she attracted a good deal of admiration by her desire to please. Edwin M. Shonert, pianist and accompanist, displayed skill in execution and an admirable conception of the composer's intention.

At the reception which followed Mr. Marteau proved himself as charming in the social sphere as he is in the world of art. He will leave many friends in Minneapolis, and every one will be glad to welcome him back, should he wend his way to the "Flour City" again.

Below is the program given in the Twin Cities:

Fantasie, "Rigoletto".....	Verdi-Liszt
Mr. Edwin M. Shonert.	
"Herodiade".....	Massenet
Mrs. Rosa Linde.	
Concerto, andante and finali.....	Mendelssohn
Mr. Henri Marteau.	
"Ave Maria".....	Gounod
Violin obligato by Mr. Marteau.	
Mrs. D'Alma.	
"Hexetanz".....	MacDowell
Octave studio.....	Czerny
Mr. Shonert.	
"Ball gefluster".....	Meyer-Helmund
"Altdeutsches Liebeslied".....	Mrs. Linde.
Serenade.....	Schubert
"Spanish Dance".....	Sarasate
Mr. Marteau.	
"Le Soir".....	Thomas
Mrs. D'Alma.	
Second polonaise.....	Wieniawski
Mr. Marteau.	

The Blumenberg concert was the second great event of the "Imperial Series," and was one of the best concerts given so far this season. Mrs. Ostberg and Mr. Blumenberg were here a year ago, but owing to the religious excitement induced by the "Mills meetings" but few Americans attended the concert. This year, however, a good audience of musicians, as well as music lovers availed themselves of the opportunity to hear them. Mrs. Ostberg's singing and splendid voice, with her gracious personality, made a most favorable impression. She possesses so much dramatic power and is so good an actress that it lent an added charm to her beautiful vocalization. Although all her work evinced the finished artist, yet her most pleasing numbers were the Swedish songs and her duet with Mr. Henderson (tenor). Mr. Henderson won great favor with the audience. His voice is true, sweet and sympathetic, and he has a good method.

Mrs. Lucia Palicot, pedalista pianist, was a novelty upon our concert stage, the special merits of the instrument being but little understood. Her remarkable execution was much enjoyed, the pedal playing is so entirely new. Mr. Blumenberg, cellist virtuoso, is skilled in the technical work upon this rarely well played instrument. He produces good tone, and plays with much refinement and delicacy. His numbers were a most enjoyable part of the program. Mr. Oscar Elmore was a particularly good accompanist, performing his part with musical taste and intelligence. It is worthy of notice that the Blumenberg Concert Company is a good one, having no inferior member connected with it, as was the case with the Marteau Company.

On the evening of Monday, February 5, Herman Emil Zoch, pianist, gave a most interesting recital at the Unitarian Church, at which time he gave in his masterful style an excellent program. A group of three pieces for the left hand (Rheinberger), was especially noticeable, on account of the circumstances connected with their composition. While listening to their intrinsic beauty one could not but think of the pain the other hand endured, induced by a malady which had settled there, causing the owner many a sleepless night and anxious waking hours. His noble, true hearted wife suggested the left-hand practice, and the beautiful left-hand compositions were given to the musical world. Mr. Zoch plays them beautifully and feelingly, for he and Mr. Rheinberger are close friends.

Stepping into Mr. Zoch's studio one morning recently, I found him busy writing. A number of sheets of closely written letter paper lay upon the open desk, and in answer to my inquiry he told in glowing terms of the beautiful home life of the friend he so much valued; how amid gentle surroundings, by the side of his art loving wife, his genius had borne its fruit and was sent into the great field of art to do its own work. "But she who was his inspiration is gone," said Mr. Zoch, "and I write him often, for he needs the comfort of friendship now more than

ever." And so it is that one artist gauges the depths of his friend's sorrow, sympathizing in the loss that brings life's bitter-sweet to his hearthstone, and with soulful intuition embodies in it the performance of these beautiful compositions. How their author must have thought and pondered and studied! With what powerful will he must have set aside all acute sensibility to pain, giving his mind to his genius and his art! It is ever thus. Life's best lessons are learned from some painful experience, just as the sweetest odors are crushed out from the scented petals or leaves of a plant. These reflections came to me as I listened to the "Rheinberger," gems from the mint of suffering and pain.

The concert as a whole was most delightful, and the audience of musicians and music lovers was a very enthusiastic one.

This was the program:

Rondo, A minor.....	W. A. Mozart
Sonata, op. 111.....	L. von Beethoven
Maestoso, allegro con brio ed appassionato.	
Arietta, con variazione.	
Etude, op. 10, No. 12.....	F. Chopin
Impromptu, op. 36.....	
Variations, op. 1.....	R. Schumann
Reverie, op. 34, No. 5.....	Ed. Schuetz
Bohemian Dance.....	B. Smetana
Berceuse.....	F. Liszt
"Isolde's" Liebestod.....	Wagner-Liszt
Pughetta, menuetto, capriccio.....	J. Rheinberger
Three pieces for the left hand. Op. 113.	
March Militaire.....	Schubert-Tausig

The very delightful "Pops" which were inaugurated in the early part of January by Mr. Henrich Hoevel and the "Ladies' Thursday Musical Club," have proved so attractive that it has been decided to give another series. They have been so entertaining socially, as well as enjoyable musically, that musicians and society have pronounced them a most decided success. Its social features, presided over by members of the "Thursday Morning Musical Club," fill a vacancy made in the fashionable world by the yearly exodus of many society leaders to warmer latitudes. The hour spent in social intercourse, amid tasteful surroundings gathered from the florist and from beautiful homes, and grouped in the parlors of the pretty church where these "Pops" are given, have been an agreeable addition to the delightful concert preceding it.

The Heovel Quartet are an admirably balanced organization, and do excellent work. The selections in programs have neither sacrificed the classical to popular music nor wearied the popular taste by adhering too closely to the classics. They have not, however, descended to the commonplace or uninteresting. Interspersed with the instrumental have been delightful vocal numbers, given by members of the Thursday Musical Club. Below I give the program of the last concert in this series, given on the afternoon of February 6. The concerted numbers received excellent performance, the Schubert quintet, op. 183, and the Quartet Smetana eliciting great favor.

The vocal numbers were very enjoyable. I cannot forbear giving more than a passing notice to the work of Miss Anna Cecile O'Brien. Her selection was a difficult one, but its rendition was deserving of the encore she received. Aside from its technical execution, Miss O'Brien put into her work that enthusiasm and entire absence of self display so surely the mark of an artist soul. She has a good method and possesses considerable dramatic ability. She sings with intelligence and her work is enjoyable, for she thoroughly enjoys herself the beauty of the art of singing. These "Pops" have drawn larger audiences each succeeding meeting. Their continuance will be a great source of pleasure to those who have already enjoyed them, and to others who wish to avail themselves of the privileges offered in another series.

There are many events of great interest that have taken place within the last few weeks of which I must take note. Mr. Gustavus Johnson's piano recital took place at Century Hall on the evening of January 29, at which time Mr. Johnson rendered the following program:

Praeludium, from Holberg suite, op. 40.....	
Sonata, op. 7.....	
Two melodies, op. 53.....	
"Norwegian."	
"The First Meeting."	
"Ans dem Volksleben," op. 10.....	
"Mountain Dance."	
"The bridal procession passes by."	
"From the Carnival."	
Improvisata, op. 29, No. 2.....	Edward Grieg
"On the theme of a Norse folk melody."	
"Dea eigonge ein Kung'e" (In olden times a king).	
Two Norwegian Dances, op. 17.....	
"Jolstring" (a dance from Jolster).	
"Stabbe Laaten" (a humorous dance).	
"Peer Gynt," op. 46.....	
"Anitra's Dance."	
"In the halls of the mountain king"	
(The imps chasing Peer Gynt).	
Barcarolle in G.....	Anton Rubinstein
Meditation.....	from op. 72 (new) Peter Tschaiakowsky
Impromptu.....	
"Rhapsodie Espagnole".....	Franz Liszt

Mr. Johnson was in good humor and played well, the "Grieg" numbers being especially pleasing. The quaint compositions of the great Norwegian are thoroughly understood and interpreted by Mr. Johnson, and in Minneapolis they are enjoyed immensely. Century Music Hall was crowded to the doors.

Mr. T. T. Drill, one of the vocal instructors of Minneapolis, gave the sacred cantata "The Daughter of Jairus" (Dr. Stainer) on the evening of January 23. The first part of the program consisted of miscellaneous selections, which were well sung. The chorus, which Mr. Drill has in excellent training,

gave the first performance of the cantata for the second part of the program, and notwithstanding the stiffness which characterizes Dr. Stainer's composition in this line, the chorus produced it in very good style. There was a very large and very enthusiastic audience in attendance, and Mr. Drill must have appreciated the intense interest manifested.

The faculty of the Northwestern Conservatory gives an interesting and instructive program every Wednesday afternoon from 4 o'clock until 5 in Conservatory Music Hall. It is a source of great enjoyment to the many friends of the genial Director Marshall.

The Ladies' Thursday Musicales have in progress an instructive course of study for this year, including sketches of the masters, with musical program made up of selections from their works. Mrs. W. C. Foster, our very charming and talented reader and Delsartean, is a valuable addition to these musicales. ACTON HORTON.

San Francisco Sayings.

SAN FRANCISCO, February 8.

MY good friend, Mr. Sigmund Beel, is continually tantalizing me by urging me to attend his "Saturday Pops," which occur at 3 p. m., just when I attend my church choir rehearsals.

He gave his thirty-fourth "Pop" on the 3d inst. I looked in for a few minutes and saw a fashionable audience listening to a Mendelssohn string quartet exquisitely played. After two movements of it I had to tear myself away, thereby losing the fine singing of Mr. W. E. Bacheller and sundry other good things on Mr. Beel's artistic menu. I wish he would not give his concerts just when I have to be elsewhere, or vice versa.

Nathan Landsberger and Samuel Fleishman give another of their chamber concerts at Golden Gate Hall to-night, and promise a number of good things.

They will be assisted by Mr. Louis Heine, cellist.

Mr. Philip Hastings officiates as impresario; something he is becoming quite addicted to of late.

Mr. Bernard Mollenhauer, the violinist, gave a concert under the management of Mr. Albert Marks last week, but I had to be "elsewhere."

Since the death of Mr. Krelling, who, I understand, very generously fostered the inception of the remarkable series of Symphony concerts given at the Tivoli, the task of carrying on the enterprise has devolved solely upon Mr. Adolph Bauer, the conductor. He has bravely inaugurated another series of six performances at intervals of two weeks. The first was given on January 26 and fully maintained the standard of its predecessors. We heard Schumann's "Manfred" overture (op. 115), Goldmark's scherzo (op. 19), Liszt's preludes (op. 93) and Beethoven's Eighth symphony.

I sat beside Edgar S. Kelley and shared his score of the latter work. He thought the second movement was taken slower than it ought to be. I had a pocket metronome, which I immediately applied to, with the result that Mr. Bauer's tempo was triumphantly vindicated and found to be exactly according to the marking.

The odd thing about this incident is the confession Bauer afterward made to me—that his own score has no metronome marks, so his accurate tempo was due entirely to his own feelings.

This coincidence of sentiment between Beethoven and Bauer is as striking as their similarity of initials, and I hope your Los Angeles contributor will be able to evolve something worth his attention from the latter marvel at last.

Mr. Kelley, by the way, reports these concerts in a very intelligent and entertaining manner for one of our daily papers. Mr. Bauer announces Rubinstein's "Ocean Symphony" for the next concert.

I like Liszt's "Preludes" better than anything of his I ever heard, though I confess I may not have heard enough to be a fair judge.

There is a photograph extant of the old abbé surrounded by

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his pupils at the door of his Weimar home in one of the later years of his life. The group contains, among others, Moritz Rosenthal, Arthur Friedheim, Emil Sauer, Alfred Reissenauer and Hugo Mansfeldt, all noted pianists. The latter gentleman has been a teacher and performer here for thirty years, except when with Liszt at Weimar. He is also the author of a technical instruction book.

He is giving a series of piano recitals in Sacramento this winter. I met him the other day at Sherman & Clay's, where he generously gave me a private hearing of his last program, including Bach, Beethoven, Mozart, Schubert and Field. The series is intended to be delivered as a chronological sequence.

It will prove highly instructive as well as entertaining to those who hear these works played in Mr. Mansfeldt's masterly manner. He has produced a number of excellent players among his numerous pupils, one of whom, Miss Julia Newman, played a concerto at a recent Symphony concert in admirable style.

The Iowa State Band has come out here to participate in the Midwinter Fair. It gave a concert in the Opera House on January 24, assisted by Mr. Alonzo Hatch, tenor, and Miss Effie Stewart, soprano.

Their playing failed to astonish our people, who are accustomed to a tri-weekly feast in the park composed of equally good things.

The occasion was signalized, however, by a very unfortunate incident. Miss Stewart had risen from a bed of sickness to sing when she ought not to have been allowed to make the attempt. She was so much overstimulated with drugs that the poor girl behaved in a manner pitiful to behold and of which she had no recollection next day. It was very unwise in her friends to subject her to the ordeal of facing a large audience, which old artists can vouch for as being capable on occasion of evincing more brutality than any other form of human nature. I mean, of course any audience or crowd of selfish spectators anywhere, not ours here in San Francisco merely. The young lady was evidently not to blame and had the sympathy of the right minded and necessarily smaller part of those present.

The Midwinter Fair is now in full blast, having been formally "opened" on January 27.

I was there of course. It was an ideal day and a great success. Everybody was happy and full of the champagne-like exhilaration our climate seems to infuse into the veins.

In the evening I was lucky enough to be one of a party of Bohemians who revisited the Fair in a coach and four, with bugle accompaniment, when, after viewing the fireworks and crowds, we dismounted and heard the fine band in the "Vienna Prater" and the singing at "Papa Seidl's," besides many other attractions.

Our "pocket edition" of the Columbian Fair, as some have called it, is particularly rich in the "Midway Plaisance" features of its prototype. These, however, instead of being in a long straight street are much better arranged.

One wanders about and runs against surprises constantly. Some of the attractions are the same as those in Chicago, but others are entirely new. The "49 Camp" is one of the latter class, and is growing quite celebrated. It seems to be an embodiment of Bret Harte's romances, but I am assured that it is not at all exaggerated nor unlike things in real life. I believe the manager of this show is Mr. J. H. Love.

Mr. Noah Brandt gave a "reading" of his new opera the other day which I much regretted not being able to hear.

If Brandt's music pleases enough to make people like it as well as his friends like him he ought to be very well satisfied.

The third public performance of the Saturday Morning Orchestra (of young ladies), under the direction of Mr. J. H. Rosewald, was given at the Grand Opera House on the 5th, before a large and fashionable audience. They played for the pecuniary benefit of a kindergarten and children's hospital, and were assisted vocally by the San Francisco Glee Club and Mr. Andrew Bogart.

Raleigh Reports.

RALEIGH, N. C., February 8, 1894.

THIS year we noticed a marked change in the frequency and standing of concert companies appearing in this city. While we had last year only two Swedish quartets and a "musical family" concert, we had since New Year's Remenyi, Tavary, and on Wednesday, February 7, the Louise Natali Operatic Company. Remenyi had a full house and gave a good performance. Mrs. Tavary, and with her Helen von Doenhoff, gave us an excellent concert, but it was thrown away before a small audience. Tavary had broken the ice for Natali, and if it had not been Ash Wednesday, they would have had a much better house. They gave Verdi's "Il Trovatore," of course omitting choruses, &c., so that unfortunately three-fourths of the audience could make but little sense out of them, not being familiar with the opera.

It would be wise if for such audiences a short synopsis would be given with the program and thus enable the people to understand what they hear and see, so that they know a prison scene is a prison scene, even if the prison is represented by a kitchen as it was in our case. As to the singing and acting, it was excellent. Before the opera a concert was given introducing Messrs. Delasco (basso), Martens (baritone), Stephens (tenor), Mesdames Miron and Natali, and last, but certainly not least, the pianist Jacques Friedberger. We expected to hear only one star, Mrs. Natali, but heard two others; the rest of the company were unusually good. Mrs. Natali possesses a very sweet and brilliant soprano, and sings with great artistic taste. In Mr. William Mertens we met a baritone of a wonderful and powerful voice. He is a brave artist, too, doing a little musical pioneer work in responding to encores; not seeking to captivate his hearers with familiar tunes, but giving new compositions, as he gave the prologue from Leoncavallo's "Pagliacci," certainly knowing that he could not expect here a storm of applause.

Jacques Friedberger, the pianist, had to share the fate of so many of his brethren, doing the lion's share of the work and re-

ceiving the least appreciation. He played Liszt's polonaise remarkably well on a very poor upright piano, proving that an artist remains an artist even when he has to play on such a miserable instrument.

KARL SCHNEIDER.

Albany News.

ALBANY, February 10, 1894.

ON Friday night a large audience greeted Patti at Harmanus Bleecker Hall. The first part of the program was made up of miscellaneous numbers, and the second act of "Martha" was given for the second part.

Mrs. Patti sang in her usual good manner. Her first number was "Una voce poco fa," by Rossini, which she gave beautifully, receiving two encores, singing a serenade by Tosti for the first and "Home, Sweet Home" for the second.

The following was the cast in "Martha":

Lionello.....Mr. Durward Lely
Plunkett.....Mr. F. Novarra
Nancy.....Miss G. Fabri
Lady Enrichette (Martha).....Mrs. Patti

It was sung well and greatly appreciated by the audience. Mr. Galassi sang a romanza from "Traviata," but his voice is beginning to show wear. The orchestra under the direction of Luigi Arditi was excellent, playing with precision and a correct conception of the works they interpreted.

Music in Albany has been extremely dull for the past few weeks. Things are beginning to look brighter now, Patti having been here, the Brueschweiler concert and the Albania orchestra concert following in rapid succession. It is also understood that Calvé and the Metropolitan Opera House cast will appear here soon in "Carmen." Mr. Anton Hegner, cello soloist, has been engaged for the second public rehearsal of the Albany Musical Association, which will occur in March.

A very fine program has been prepared for a testimonial concert to Prof. F. Brueschweiler, of this city, to be given on February 19. The following will participate:

Mrs. Eva Gardner Coleman, of this city, soprano; Prof. Bernhard Molahn, of Troy, baritone; Mr. Ferdinand Duncleley, master of music at St. Agnes school, Albany, pianist; Mr. F. Brueschweiler, pianist; Mr. Carl Venth, of Brooklyn, violinist; the Albany Eintracht Singing Society and the Troy Maennerchor.

The Albania Orchestra of thirty pieces will give a concert at West Albany on Thursday evening. The orchestra has been working conscientiously under the direction of Prof. William J. Holding, and can be ranked among the best amateur organizations in the State.

Mr. Townsend Fellows, who resigned from the choir of the Beth Emeth Synagogue, in this city, has accepted his position again. Mr. Fellows is solo baritone of the choir, and is the possessor of a baritone voice of rare sweetness and power, which he handles well.

ALFRED S. BENDELL.

Musical Troy.

TROY, February 8, 1894.

TROY is musically dead at present and will not be awakened by any event of importance till the last day of this month, when the Troy Vocal Society will give the first concert of its twentieth season. Isn't that a noble record? Just think of a society of male voices lasting twenty years without a break of any kind, and in a town of only 60,000 inhabitants at that! There are not many societies of a like nature in the metropolis that can point to such an achievement.

The Troy Vocal Society was formed for the promotion of musical culture in the month of February, 1875, and since that time has been the leading musical organization of the State this side of New York city. A series of five concerts is given each year, and the assisting artists are always of the best obtainable.

The active membership is made up of fifty-two male singers, carefully selected so that dead wood will not interfere with the musical excellence of the organization. There are 280 on the associate membership list, each of whom is entitled to three tickets for each concert, and 127 on a list waiting to become associate members. At the society's concerts there are always assembled an audience of 1,300 persons, and any of the famous metropolis soloists who have sung here will tell you that we have one of the most commodious and most beautiful halls in the country.

The preparations that are being made for the coming concert are very elaborate, and the society has engaged Rita Elandi, the soprano, who is creating such a favorable impression in New York. Mr. Arthur Friedheim, the well-known pianist, and Dr. J. Albert Jeffery, organist. Other talent will also be secured. At the auction sale of choices entitling the holder to a selection of seats Monday night there were netted for the society treasury \$600.

The recent production of amateur opera was very successful, three large audiences greeting the singers and inspiring them with their plaudits. The cast was made up of church soloists from among the choirs of the city. The "Sorcerer" by Gilbert and Sullivan was the opera given, and in the cast were Mrs. Jeannie Lyman-Cooper, Miss Nan Miller, Miss Minnie B. Price, Dr. C. P. Stimpson, Joseph Hyams, James H. Vankeuren and Geo. Mussey.

The first prize to be awarded at the next New York Saengerfest, which takes place in June, will be competed for by the German singing societies, of this city. The prize is a heroic size bust of Beethoven, and is the work of Henry Baerer, the well-known sculptor.

The Troy Banjo, Mandolin and Guitar Club have elected these officers: President, V. G. Smith; vice-president, John Miller; secretary, J. K. Hoyt, and treasurer, E. A. May. The club is in excellent condition and is a superior organization.

Already the musicians of this city are considering the annual meeting of the New York State Music Teachers' Association, which takes place this year at Buffalo, and many have com-

menced preparations for attending, so that nothing will interfere with their going. The association has an extensive membership in Troy, and Thomas Impett, C. A. White and O. R. Green are on prominent committees, Mr. Green being the secretary and treasurer.

Geo. B. Nevin, the composer, has been invited to attend the next concert of the Troy Vocal Society, and the society will sing his "Sailors' Evening Hymn," which he has dedicated to them.

The Troy Choral Club will have its next concert early in March, and the event will be semi-religious. Gaul's sacred cantata, "The Holy City," will furnish part of the program, and the assisting soloists will be the Remertz Quartet, of New York, consisting of Mrs. Theo. Toedt, soprano; Mrs. George E. Morris, contralto; McKee Gordon, tenor, and Franz Remertz, basso. The club has its concerts in the same hall as the Vocal Society, and the events are attended by an audience of over a thousand persons.

BENJAMIN FRANKLIN.

Reading Reports.

ON Thursday, February 1, the new Memorial P. E. Church, Reading, Pa., was crowded to hear the Choral Festival of Combined Vested Choirs, numbering nearly 150 voices. The choirs participating were those of Memorial P. E. Church, fifty-six vested choristers, and Christ Cathedral, forty vested choristers, and contingents from Birdsboro, Pottstown and Lebanon. The conductor was our well-known musical director and composer, Dr. Stocks Hammond (who lately came here from England and occupies many important positions as conductor and choirmaster in this and neighboring cities). The organ was played by Prof. John Pleasants, organist of Christ Cathedral.

The concert given in the Academy of Music on last Friday evening by the Glee and Banjo clubs of the Lehigh University was a most enjoyable event and was well patronized.

The Mendelssohn Club gave the short dramatic cantata "The Song of Balder" and a miscellaneous program on Monday evening, February 5. The special soloists were Miss Sara Shearer, soprano, Reading, Pa., and Mr. A. Dougherty, tenor, of Philadelphia, Pa. The directors are Professor Balzell and Prof. Wm. Benbow.

The Reading Memorial Choral Union, ninety voices, under the baton of Stocks Hammond, Mus. Doc., gave its first annual concert last week. The accompanists were supported by a full orchestra.

The Pottstown Choral Society has just been reorganized, and has commenced rehearsals two weeks ago. Mr. Suretta is the conductor.

A symphony orchestra has been established in Reading and the project has met with the most gratifying success in this district. Nearly all the leading citizens are actively supporting the scheme. The orchestra will number sixty-six performers. The rehearsals will be held during the summer months, so that everything will be in ship-shape for the inaugural concert of season 1894-5. This will take place early in October next, and prominent soloists are being engaged from New York and Philadelphia orchestras. Dr. Stocks Hammond, who was formerly conductor of the large orchestras at the Aquarium, Scarborough, England, and Derby Castle, Douglas, Isle of Man; the Royal Spa, Harrogate, England, and other places, has been secured as musical director.

The Reading Choral Society, under the direction of Professor Berg, does not display much vitality, but the Lotus Club seems to grow in favor, and its monthly subscribers' concerts are always interesting and enjoyable functions. The next Lotus concert is fixed for Thursday, February 15.

The Lebanon, Pa., Choral Society has Mendelssohn's "Hymn of Praise" and Bennett's "May Queen" in active rehearsal. The society has now more than 130 members. The Orpheus Club, of the same place, proposes giving a performance of "Pinafore" in the Opera House at an early date.

E. Krantz.—Prof. E. Krantz began on January 19 his twenty-fifth year of service in the Conservatory of Dresden.

Nuremberg.—Carl Schröder's three act opera "Aspasia" was given for the first time January 14, and was moderately well received.

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LONDON, January 27, 1894.

MESSRS. ASCHERBERG'S promise to provide the "musical event of the season" was fulfilled on Saturday, when the largest audience that ever crowded into Queen's Hall, gathered to hear a concert rendering of those two popular operas of the present Italian school, "Cavalleria" and "Pagliacci." Nor did this large number of people include all that were desirous of attending, for nearly as many more were turned away, which led to the announcement that the performance in its entirety would be given again at the earliest possible date. The principal reason for giving opera in oratorio form seems to be due to the fact that in England many people will not patronize the opera, as associated with the stage. Entertaining publishers, in order to reach as large a public as possible take advantage of this, and submit their works in this form for the approval of those who verbally renounce but actually subscribe to the judgment of the broader public.

Those who were familiar with the stage production of these music dramas lost much from the concert rendering. Miss Ella Russell, as "Nedda," made much of the baglatta and infused into this part as well as that of "Santuzza" all the dramatic feeling permissible. Her vocalization was excellent. Mr. Ben Davies, as "Canio," brought such dramatic intensity to the lines ending the first act, commencing with "On with the motley, the paint and the powder," that he fairly thrilled his hearers, who clamored persistently for a repetition, which was granted. The great Welsh tenor was in good voice, and his most artistic singing, clear enunciation and intelligent rendering of the part was one of the principal features that contributed to the success of the entertainment. Indeed these two artists and Mr. Eugene Oudin, who distinguished himself in the roles of "Tonio" and "Alfio," were principally responsible for the successful outcome of the experiment. The other soloists were essentially concert artists. Mr. Edward Lloyd sang with his usual finish as "Turiddu," Mr. Arthur Oswald as "Silvio," Mr. Braxton Smith as the "Harlequin" and Miss Grace Damian and Miss Greta Williams sang as "Lola" and "Lucia" respectively. Mr. Seppelli deserves much credit for his earnest, efficient work, conducting both operas from memory and securing the best possible performance of each under the circumstances. The enthusiasm of the audience was in proportion to its size, and undoubtedly such hearty indorsement of this venture will lead to many more of the same kind.

Mr. Arthur Chappell through long years of experience has learned what to place before his patrons, and last Saturday gave one of his best programs, which drew a full house despite the large number of music lovers attracted to Queen's Hall. The pièce de résistance was Schubert's octet, that most beautiful and interesting work, which secured a fine interpretation from Lady Hallé and her tried associates, who were greeted after each movement with hearty and unanimous applause from an audience that by its appreciative interest through the long series of movements, paid this example of the master's genius the highest tribute that music can receive. Miss Eibenschütz made her rentrée and joined Mr. Piatti in Mendelssohn's delightful sonata in D major, and later, playing as solos Chopin's nocturne in F sharp major and scherzo in B minor. This talented and refined artist met with a hearty recall. The vocal numbers were contributed by Miss Gwladys Wood, whose singing of Händel's air, "If guiltless blood," and some songs from Brahms and Schumann show her to be a true artist.

At the Monday Popular Concert Miss Eibenschütz played selections from Brahms's new piano pieces with success. The little works chosen belong to two sets of six and four pieces respectively, classed as op. 118 and op. 119. These form a miscellaneous selection, ranging from a romance to a rhapsody, including a ballad and seven intermezzi, the term evidently being used to cover different styles of composition. Miss Eibenschütz selected a ballad, a romance, a rhapsody and two intermezzi, which was in accordance with the expressed desire of Brahms. These examples proved extremely interesting. I quote from Mr. Joseph Bennett, who annotated the programme and has examined each number: "The conspicuous characteristics of the new works are mainly those to which Brahms has accustomed us. He does not change, though his music, as time goes on, acquires the richness and ripeness that, in the case of

an intellectual master, comes with years. Hence we have in these pieces the full thought and earnest single minded expression, the musicianly device and careful workmanship found in all of the composer's works following the more ebullient period of his youth. There is not a bar too many, because not one can be spared from the design. Brahms is now never superfluous. Moreover, in all his thoughtfulness and determination to prove his musicianship, he does not forget to invoke the spirit of beauty, without which music is of little worth. Hence these pieces, while rich in device, are largely endowed with charm and occasionally, as in the episode of the E minor intermezzo, put on a daintiness absolutely alluring." Miss Eibenschütz played these selections with that assurance that comes from a perfect knowledge of her subject, and naturally was called back to the platform for "more," which call was so persistent that she had to comply. The program further included Beethoven's septet, Schumann's quartet in F and some delightful songs from Miss Liza Lehmann.

The Bach Choir gave their first concert of the present season at Queen's Hall on Tuesday night. The second will take place on March 15, when Bach's "Passion Music" according to St. Matthew will be performed with the original German text, and the services of Mr. Robert Kaufmann, who is considered the best exponent of the part of the Evangelist in Germany, have been secured. The third and last performance comes on May 8, when the program will be made up of unaccompanied choral music, including selections from "Orlando di Lasso" and "Palestrina." Prof. Villiers Stanford's new mass in G major, now heard for the first time in public, and the second part of the first act of "Parsifal," constituted an interesting and attractive program, and it is hoped that this worthy institution with its change of locale has entered upon a long period of prosperity. The mass was composed in the years of 1891 and 1892, and was first heard in the Church of the Brompton Oratory, last May on the feast day of St. Filippo Neri, the founder of the Congregation of the Oratory, and the friend of Palestrina. It was dedicated to Mr. Thomas Wingham, the late organist of the Oratory, who died just before the mass was brought out there.

The mass is scored for four solo voices, chorus in four parts, and the usual complete modern orchestra and organ. The "Kyrie" and "Gloria" were composed in the autumn of 1891 and the "Sanctus," "Benedictus," "Agnus Dei," and "Credo," in the autumn of 1892—the latter standing out as the best number of the Mass, was finished December 12th, at Cambridge, where Prof. Stanford spends a part of his time as conductor of the Cambridge Musical Society. The work throughout shows that Prof. Stanford is an adept at construction, and master of form, his musicianly device however being at the service of melody, which received true and natural expression especially in the "Benedictus" and "Credo." The performance of the work under the guidance of the composer, was not all that could be wished for but served to show the many beauties contained therein. The choir and orchestra would have benefited by further rehearsal. The soloists were Miss Esther Palliser, Miss Marie Brema, Mr. Norman Salmond, and Mr. William Shakespeare, all except the latter doing very creditable work.

The choir have given the excerpt from "Parsifal" before, and their work was much better than in the former selection. Mr. David Bispham's fervent portrayal of the music allotted to "Amfortas" was artistic in the highest degree. Mr. Norman Salmond gave a very satisfactory rendering of the music for "Gurnemanz" and "Titurel," and Mr. Shakespeare sang the small part allotted to "Parsifal." Prof. Stanford conducted with more assurance than in his own composition.

The weekly concert at the Imperial Institute was given by the students of the Royal College of Music, under the direction of Prof. C. Villiers Stanford, and the program as given in my last week's letter was performed in full, Dr. Dvorák's Symphony No. 4, proving the most popular item. The orchestra distinguished themselves in this number besides doing good work in the selections from Liszt and Schubert. Especially pleasing was the singing of Miss Jessie Scott and Mr. Albert Archdeacon in the waltz song from "Romeo e Giulietta" and the "Dio possente," from "Faust," respectively. The concert next week will be given by the students of the Royal Academy of Music, under the conductorship of Dr. Mackenzie.

Mrs. Ronalds, whose house is the centre of the London musical world, and whose "at homes" are not equaled anywhere, made a fitting commencement for the new year by a reception, at which the notables of the musical, dramatic, literary and social worlds met in friendly intercourse to drink the health of their charming hostess, with real American egg-nog, admire the beautiful present, with its gracious inscription, sent by the Prince of Wales, listen to the music, breathe the delightful perfume of the flowers, and wonder at the dexterity of the American counting machine.

Mr. César Thomson has been engaged to take part in the Musical Festival at Stuttgart, to be held from June 2 to the 4th. Director Zumppe will conduct, and among the other artists will be Anton Rubinstein, Scheidemann and Mrs. Klassky. Mr. Henschel's London Symphony orchestra will be considerably augmented for the In Memoriam

Richard Wagner concert on February 8. Mr. Richard Gompertz' first concert of chamber music takes place at Prince's Hall on January 30. The comic opera, "Wapping Old Stairs," will be produced at the Vaudeville on February 17. Gounod's "Messe Solennelle," with orchestral accompaniment, was given at St. Paul's Cathedral on Thursday. Mr. Corney Grain has composed a new musical sketch called "An Interview with the Parish Pump," which is certainly very amusing. Sir Augustus Harris, chafing under his long confinement, left his room yesterday and appeared at Drury Lane, where he was comfortably fixed in a private box, and watched the pantomime. He was loudly cheered by the crowd, and it is hoped that he will soon be himself again. His going out this time was against his physician's advice. The Ballad Singers' Club held a smoking concert on Thursday evening, at which several of the Royalties were present. Among the artists taking part were Miss Grace Woodard, Miss Gilpin, Mrs. de Rohan, Mr. Brockbank, Mr. Walter Norman and Mr. Charles Collette. It is stated that arrangements have been made for Mrs. Patti to appear in three representations of the opera "Gabiella," associated with another opera, at Mr. Irving's Theatre some time during May or June. Mr. Phillip Cathie gave a violin recital at Queen's Hall on Thursday evening, when he was assisted by Miss Lettie Speight, Miss Jonatha and Mr. Oudin. Mrs. Clementina De Vere-Sapio and Mrs. Amy Sherwin have been engaged as vocalists by the Philharmonic Society, in addition to the names given in my last letter. At the South Place Institute the concert next Sunday evening will be devoted to the works of Beethoven, including the quartet in D, op. 18, quintet in C, op. 29, and other interesting selections, Mr. Armbruster, Mr. John Saunders and Miss Pauline Cramer appearing among the artists. Sir Arthur Sullivan leaves to-day for Monte Carlo, where he will spend his holiday. Mr. Daniel Mayer is also taking a much needed rest, and is in the south of France with Paderewski. Sir Charles Hallé, who has been instrumental in familiarizing the English public with the concert version of Berlioz' "Damnation de Faust," has been engaged by the Carl Rosa Company to conduct the first operatic performance of that work at Liverpool during the present season, probably on next Saturday evening. A light opera, called "The Magic Fountain," the book by Mr. J. R. J. Johnston, and the music by Mr. Harold S. Moore, will be given on February 1 at St. George's Hall. Mr. Ernest Ford has been appointed director of the Empire orchestra.

LONDON POPULAR CONCERTS.

One has said "that the real dissemination of classical music in this country dates from the start of the 'Monday Popular Concerts.'" Without trying to support that theory I will briefly show that these concerts have had a great influence in familiarizing the British public with the works of the best composers, during the thirty-five years of their existence, in which time, up to December 18, 1893, 1,265 concerts have been given—a history excelled in numbers by only one other concert-giving institution in the world, namely, the Gewandhaus Concerts of Leipzig, which has been giving yearly from twenty-four to twenty-eight concerts (barring some interruptions) since 1781, a period of 113 years, or nearly four times that covered by the Popular Concerts. Two other old institutions might be mentioned in this connection, which show by comparison the success achieved in so short a period. The Philharmonic Society of London, founded in 1813, have averaged eight concerts each year, making a total of only 640, and the Société des Concerts du Conservatoire at Paris, started in 1828, give nine each year, making a total of only 585—all of which points to the unprecedented growth of the institution under consideration.

In 1857 a company was formed with a capital of £40,000 for the purpose of building St. James' Hall, £23,000 being subscribed by the public and the balance principally by Mr. Tom Chappell. In the construction the cost ran up to £70,000, Mr. Chappell furnishing most of the additional £30,000.

The hall was formally opened on March 25, 1858, with a grand charity concert, at which the Prince Consort was present. Notwithstanding this promising inaugural, no one seemed willing to risk giving concerts there, except Miss Leffler, a singer, gave a benefit entertainment and did well. As this unprofitable state of affairs could not be allowed to continue, Messrs. Chappell and Mr. Julius Benedict joined in giving a series of three concerts during Cattle Show time, which netted a gain of £180 pounds. This success determined Messrs. Chappell (without Mr. Benedict, who declined any further risk) to give another series under the title of "Monday Popular Concerts." The selections of the program were in the accepted sense "popular," and thus the title was given and has ever since been retained. The second series only barely paid expenses, and it was at this time that Mr. James W. Davison, then musical critic on the "Times," suggested to Mr. Arthur Chappell the advisability of changing the selections of these concerts to those of classical chamber music.

After consulting with his brother Mr. Arthur Chappell decided to try a series of six concerts on the lines indicated by Mr. Davison, who annotated the programs, and on February 14, 1859, the first of this series was given. On this occasion Mr. Davison made in his introduction an eloquent

appeal for patronage and support, which evidently aroused the interest of the public, as all of these were well attended. The first concert was devoted to Mendelssohn, and included eight songs sung by Miss Stabbach, Miss Palmer, Mr. Wilby Cooper and Mr. Santley, who frequently takes part in the songs at these entertainments to-day. The instrumental part included two organ solos, prelude and fugue in C minor and fugue in B flat, played by Mr. E. Hopkins; quartet in D; string quintet in B flat; sonata in F minor, for piano and violin, and theme with variations in D, for piano and violoncello; the executants of these being Messrs. Wieniawski, Ries, Doyle, Schroeurs, Piatti and Benedict, and of this number Mr. Ries and Mr. Piatti have been spared to render most efficient service during all of these thirty-five years.

The second concert was devoted to works from Mozart, third to Haydn and Weber, fourth to Beethoven, fifth to Händel and Bach, sixth to Beethoven and an extra one on Ash Wednesday to Mozart, and the executants who took part in these not named before were: Messrs. Lazarus, Sainton, H. Blagrove, Lindsay Sloper, Sir Charles (then Mr.) Hallé, Miss Arabella Goddard, Mr. Best and several vocalists.

During the second concert a little incident happened which gave Mr. Arthur Chappell the assurance that he needed to plan a continuance of these concerts beyond this series. He says: "I was in the hall and heard Mozart's Sonata in D major for piano and violin played by Miss Arabella Goddard and Mr. Sainton, and the audience insisted on the last movement being repeated. Then I thought to myself—knowing what caviare chamber music had until then been to the general public—there is really something in this." "Mr. Davison's programs were a theme of admiration among musicians, and he otherwise gave me invaluable assistance, and this, with the help of my brother and others, encouraged me to announce that in consequence of the success which has attended them the concerts on the new plan will be continued until further notice."

The second series of six concerts ended the initial season, and three of these were devoted to Mendelssohn, Mozart and Beethoven, to Schubert and Spohr another, and two were miscellaneous, one being entirely English music. Among the débutants was Mr. Joseph Joachim, who commenced his long connection with the Popular Concerts on May 16, leading Schubert's Quartet in A minor.

The success of the first season led Mr. Chappell to consider the experimental stage passed and to announce a second of twenty-seven concerts, which opened November 14 and closed July 2 the next year. Experience indicated the advisability of changing the program to include the works of several composers instead of one or two, thus giving more variety, and the names of many more composers were added, including Wolf, Clementi, Dussek, Hummel, Boccherini, Corelli, Cherubini, Rossini, Tartini, Donizetti, Alfred Mellon and others. This timely move toward eclecticism, which Mr. Chappell has wisely continued to the present day, has no doubt been one of the principal elements of success. Among the new performers added to the list were Messrs. Molique, Strauss and Becker as quartet leaders; Mr. Goffrie, second violin; Schroeder and Paque, cello; Savern, double bass; Nicholson, oboe, and Lübeck, piano. The new vocalists were Mesdames Louisa Payne, Parepa, Sherrington and many others. The interest manifested in Mr. Davison's programs increased, and on February 27 he introduced with his analytical remarks on Clementi's "Scena Tragica" twelve extracts of the music. Gradually this precedent was enlarged upon until they assumed their present form of the analytical remarks, being supplemented by copious extracts of the works performed. That able scholar and musician, Mr. Joseph Bennett, musical critic of the "Daily Telegraph," took up this work at the death of Mr. Davison in 1885, and these annotated programs for the thirty-five years make a unique collection of musical analyses.

As an instance of how popular these entertainments had become, at the 100th concert, on July 7, 1862, over 1,000 people were turned away after the hall was filled. At the close of the fourth season the director announced that as the success of these concerts was uniformly sustained he considered the Monday Popular Concerts a permanent institution. I have tried to be explicit enough about the first 100 concerts, that formed the foundation on which the grand superstructure rests, to show the broad principles adopted and followed by Mr. Chappell who says: "I credit myself with having confidence in and sticking to the thing, and disregarding suggestions of every description to change the plan and make virtuosity the attraction rather than a worthy rendering of the sterling works that from the first constituted the programs."

During the second hundred an important step was taken in starting the Saturday Popular Concerts, on March 6, 1865, when the director announced a series of three, little thinking that the patronage would justify a continuance, which was decidedly the case, and from this unpretentious beginning the Saturday became a worthy associate of the Monday Popular Concert. The primary reason for this move was that in order to secure the services of Mr. Joachim, it was necessary to pay this artist for the whole of his time, and in order to make this arrangement profitable this ex-

pendient was resolved upon. It was about this time that the programs assumed their present form, that of only two vocal selections, by one singer, preceded and followed by an instrumental work.

It would be impossible in the limits of this article to give the names of the composers or the artists who have contributed of their talents to this institution. From the former Mr. Chappell has added a judicious number of novelties, possessing sufficient merit, each year, and to-day his immense repertoire embraces representative works from the composers of all schools of classical and high class music, both of the past and present. Among the pianists may be mentioned Nicholas Rubinstein, Mrs. Schumann, Mr. Jaell, Arabella Goddard, Dr. Hans von Bülow, Mr. Eugene d'Albert, M. De Pachmann, Miss Fanny Davies, Miss Janotha and Paderewski. This list is very incomplete, and these, with many more of the first rank, not only executants on the piano, but violin, viola, violoncello, double bass, bassoon, oboe, horn, flute and clarinet, making a band of performers with which the public have been highly satisfied.

"I arrange all the programs myself," said Mr. Chappell, "without exception, which is not an easy task. I try and make each as near as possible two hours long, and you will note that frequently the most famous artists take part in the opening or closing numbers, which was never before heard of. My artists have always been the best procurable, and in this connection I want to call particular attention to several whose faithful labors deserve special recognition. A rock on which the whole found a firm foundation was Piatti. He is irreproachable as a 'cellist and did more than anyone else to make the concerted numbers a success, and to illustrate how well known he was—one day he was going to rehearse when he met on the stairs a man whom he did not recognize, but who greeted him in familiar terms. When the stranger saw that the great 'cellist did not remember him said, 'Why! I am the Piatti of the Christy Minstrels.' Mr. Ries as second violin, and Mr. Strauss as both violin and viola players have rendered inestimable service, while to Mr. Joachim and Lady Hallé, who have always been ready to play anything and everything, I owe a deep debt of gratitude." That this unique triumph achieved by the London Popular Concerts has been attained under the direction of one man, should perpetuate his name among the true benefactors of his race, and call for the highest commendation from all who are interested in musical progress.

FRANK VINCENT.

Occasional London Letter.

LONDON, January 26, 1894.

BRAMH'S new clavierstücke were given for the first time in London last Monday at the "Pops." They seemed to please the audience, as Miss Eibenschütz, who had studied them under the composer's direction, was recalled after her solos. These pieces are thoroughly Brahmsian or Brahmsish (I believe an adjective has not yet been coined, hence my desperate attempt), being austere, sombre and anything but sensuous or brilliant. This music is certainly of that kind to which one must go, and not that kind which "comes of itself to you," as Liszt said. Brahms' music may take high rank as musical compositions, but they are most thankless works with which to make a display of piano technic. Yet when these awkward passages are well played, as D'Albert plays them, I have been surprised to find myself getting real enjoyment from Brahms. Woe betide the rash youth who attempts to play these works to me without absolute perfection of execution, intelligence of phrasing and breadth of style! I do not think a French temperament could get on very well with this burly Hamburg tone master.

Tuesday evening the Bach choir gave the first of its annual series of concerts. The works rendered on this occasion were not overburdened with interest, the first being Stanford's new mass in G and the second a selection from "Parsifal." The first was not interesting because it wasn't. The second suffered from several causes. First, there was no moving scenery as "Gurnemann" and "Parsifal" walked through the forest and the rocky caves. Secondly, the Knights of the Grail did not enter in procession. Thirdly, there were no voices of boys coming down from the far away dome. Fourthly, "Amfortas" was not wounded. Fifthly, the hall did not grow dark during the sacramental scene. In short, the impressiveness of the whole scene was taken away by the concert performance of it. But then we are not likely to hear "Parsifal" anywhere but in concert rooms for many a long day unless we go to Germany, so let us be thankful for what we can get.

We are a very funny people over here in England, at least some of us are. We are very broad in our religious views, and can stand a good deal of advanced thought provided the forms and ceremonies of our cathedral service are not tampered with. But when it comes to giving "Parsifal" in our theatres we cry "Hold, enough!" We will not allow the sacrament to be performed on our stage. It might elevate it. We don't want our stage elevated, because we are a bad lot. When we go to the theatre we want a ballet and a fight. A military drama is what moves us. Our sanctimoniousness is only thinly plastered over

our outside. When you scrape through that you will find that we are the descendants of the vikings, and that our ancestors drank mead from the skulls of their enemies. In fact you misunderstand us altogether. You think we are so "proper" that we cannot allow sacred things in our theatres. But you are wrong. If the sacred things are of divine origin what harm can poor little man do to them? We do not object to our church services being relieved by theatrical things, however.

We are always glad to hear Shakespeare quoted in our pulpits. Our organists, too, are encouraged to give us a little Wagner now and then. Our hymn tunes, also, are in many instances taken from "Der Freischütz," "Magic Flute" and other operas. Occasionally we sing a melody of Jean Jacques Rousseau, who, you know, was not altogether a missionary. Yes, by all means let us have the influence of the theatre in our churches; but never shall the day come when in merrie England the festive mirth of our theatres shall be squelched by the religious gloom of "Parsifal," and on a week day, too! CLARENCE LUCAS.

Paris Letter.

PARIS, January 23, 1894.

PADEREWSKI said a delicious thing to me the other day anent the purloining of national melodies. I was expressing my strong disapproval, and Paderewski was listening quietly, when I at last asked him point blank if he approved of composers using melodies other than their own?

He smiled and looked provokingly malicious. "Why, yes," he replied naively, "when they have none of their own to use I think I do."

"Otherwise?"

"No. I agree with you."

Paderewski has placed the question in a nutshell.

Last night the first public representation of César Cui's "Flibustier" took place at the Opéra Comique, before a brilliant audience.

"Le Flibustier" was first given as a play at the Comédie Française, 1887, and as I wrote in one of my recent letters. Cui has faithfully set the play to music—hence the title of the opera, Comédie lyrique or lyric play, as it is translated.

The plot is briefly this, "Pierre" is a filibustier, who has been away from his home in St. Malo for eleven years, and for eight years his grandfather has had no news from him. The grandfather, "François Legoëz," however, never loses heart, but watches the sea in the hope of seeing the sail that brings his beloved grandson back.

The scene opens in the old sailor's cottage at Saint Malo, and the time is somewhere toward the close of the seventeenth century.

"Janik," a granddaughter of "Legoëz" by another son, is sitting making lace; her mother, "Marie-Anne," is by the chimney corner, making or mending nets; the old grandfather sits by the window watching the sea.

They talk of "Pierre" ("Janik" is betrothed to him), and finally the old sailor goes off to the harbor, as his daily custom is, to see if "Pierre" is in any returning ship.

While he is away, "Jacquemin" enters the cottage and finds "Marie-Anne" alone. "Jacquemin" comes to have news of his comrade, "Pierre," and to return certain articles belonging to him. Comparing notes, "Marie-Anne" and "Jacquemin" come to the conclusion that "Pierre" is dead. "Marie-Anne" is in despair, fearing the effect the news will have on the old grandfather, and as "Jacquemin" is only to stay at Saint Malo a few days she persuades him, for the old man's sake, to personate "Pierre." "Jacquemin" consents, reluctantly, and "Janik" and "Legoëz" come in and finding "Jacquemin" take him for "Pierre"; then the neighbors, hearing the news, all come in to find old "Legoëz" grandson and the merriment is great.

The first part of the second act is amusing; the old grandfather chides the supposed "Pierre" for his coldness to his fiancée, "Janik," and the latter, who is too honorable to take advantage of his position, is placed in a very unenviable dilemma; finally, when he and "Janik" are alone, he explains all to her. The climax of the act is reached when the real "Pierre," rich and lusty, comes on the scene, to the consternation of the innocent conspirators.

The third act consists in explanations. Of course "Janik" has fallen in love with "Jacquemin" and he with her, and there is a terrible to do between the two friends, "Pierre" and "Jacquemin," the former thinking the latter guilty of treachery, but finally things arrange themselves or are arranged. "Old Legoëz" forgives the deceit, "Pierre" and "Jacquemin" are reconciled, and "Janik" and "Jacquemin" end by entering into the bonds of matrimony, and everyone is satisfied.

After two representations I attended the dress rehearsal as we'll as the first night. It is impossible to say what the fate of an opera may or may not be, and by the critics the work was on the whole anything but too enthusiastically received. Still "Flibustier" is a beautiful work and through every bar of the music there runs a poetic grace that is

charming, and that redeems many defects that are regrettable in so refined and melodious a score. The principal fault is an undefined and monotonous style of accompaniment, while the singers are on the stage. The orchestra then seems to follow their work in a feeble tentative way. Of itself it possesses no character, altogether lacks dramatic force, and while melodiously strong and poetic is individually weak; besides there is often more than a suspicion of the rosalia. One is all the more surprised at this since in the entr'actes the orchestration is superb and masterly, especially that opening the third act. Throughout Cui shows the masterhand in his beautiful work for the voice; in fact it is his attention to this part of the score that leaves the orchestral accompaniment weak.

In the first act there is a ballet which the composer would do well to suppress. It is banal in the extreme. In the same act there is a heavenly "Angelus." I think it abominable to see the sacred dragged in to help out the profane; but as music it deserves justice, and seldom has anything so beautiful been written.

Scattered throughout the score are bars of genuine dramatic inspiration, perhaps the finest of which is "Ne dis jamais de mal de Dieu ni de la mer," sung by "Legoëz," and in many places the harmonic progressions are enchanting.

It seems to me Cui has treated the opera too much as if it were one great song, neglecting the orchestra—a mistake not easily pardoned him, owing to the unmistakable evidences he gives in many places of what he might have done had he but willed.

The mounting was excellent, the choir very good, and the singers all of them admirable. As "Legoëz" Lugère was superb, not only as singer but as actor; and as "Jacquesmin" and "Pierre" Messrs. Clement and Jaskin were sympathetic, singing their solos to perfection. The task laid before the orchestra was slight and was well performed.

It is a thousand pities General Cui has not bestowed more care on his orchestral accompaniments, and given us a masterpiece, since in poetic beauty "Flibustier" is complete. Of course the technic of the writing is masterly, but the orchestral foundations are too slight and too characterless. However, I do not hesitate in saying that in spite of its defects "Flibustier," because of the gentle poetic element suffusing the score, will live long and become beloved.

Among the audience at the dress rehearsal I saw Joseph Hollman, and the great violoncellist was most anxious that I should make known to THE MUSICAL COURIER readers that the recent paragraph in your journal, headed "Hollman Won't Come," was not to his liking, since he feared his American admirers might accuse him of caprice. The facts are these: Hollman's impresario procured him too few engagements, and although the violoncellist was most anxious to go this year to America and had been looking forward to it, he was unable to sacrifice lucrative engagements in Europe for twenty concerts in America, even although the twenty concert engagements were backed up by brilliant hopes and more brilliant promises.

Paderewski's admirers will be glad to hear that he is looking quite hale and hearty. His arm is giving him some trouble and he may not play, he tells me, this spring till he plays at the Rhemish Festival, but his friends this side hope otherwise. He is now off to the South for rest and recreation and will work busily on his new opera.

In my next letter I will tell you some more about him and his mode of living here. ALEXANDER McARTHUR.

More About the Peters' Library.—The new musical library established in Leipzig by Dr. Abraham, of the Peters' Publishing House, contains 15,000 theoretical and practical works, many being rare works on theory; 500 biographies or monographs of celebrated musicians, 700 piano pieces from old and new operas, 90 scores of musical dramatic works, complete editions of Bach, Beethoven, Chopin, Clementi, Händel, Haydn, Mendelssohn, Mozart, Palestrina, Schubert, Schumann, Schütz, and 90 works on the history of opera.

Opera in London.—Augustus Harris promises for the coming season the following novelties: Massenet's "Werther" and "La Navarraise," Leoncavallo's "Medici" and "La Vie de Bohème," Mascagni's "Ratcliff" and "Roma" (or "Romano"), Puccini's "Manon," Bruneau's "L'Attaque du Moulin," Gounod's "Sapho," Cowen's "Signa," a new opera by Isidore de Lara; Smetana's "Bartered Bride," Berlioz's "Damnation de Faust" and Verdi's "Falstaff."

Spohr's "Notturmo."—At Manchester lately Sir Charles Hallé gave that which was in all probability the first performance in England in its original form of Spohr's "Notturmo" for wind instruments, with the addition of bass drums, cymbals and triangle. The piece of course is little more than a curiosity, but to those who heard it its most remarkable feature was the importance given to the double bassoon.

Johannes Wolff.—The Dutch violinist, Johannes Wolff, who was in New York last season, is announced to give a concert at Stuttgart February 14, with Theodor Plowitz, pianist, and the English tenor, Ben Davies.

CRITICISMS OF NEW MUSIC.

F. E. C. Leuckart, Leipzig.

OTTO SINGER *Concertstück for Violin.*

A concert piece for violin with orchestra, which is not so extremely difficult as to be entirely beyond the powers of fairly good orchestral players, or so long extended as to make it difficult to give it a suitable place on a concert program, ought to be welcomed.

In this edition the orchestral accompaniments have been arranged for the piano, and as they are more marked by contrapuntal phrases in good part writing than an abundance of arpeggios, chromatic scales, ornate violin figures, or other elaborations of simple musical ideas, the solo may be accompanied even on a church organ by a well schooled musician, and thus find a place on Church festivals (such as Christmas Day and Easter), before high mass, while the congregation is waiting.

It consists of but one movement, *allegro non troppo*, which is carried out in the orderly and consistent way that distinguishes all really good chamber music.

There is no "introduction," with apparently interminable series of objectless passages, to usher in the chief subject of an allegro, as too commonly found in modern instrumental compositions, and which remind one sometimes of the "O yes" (oyez) thrice repeated by criers in courts of law, to secure silence and attract attention before making a proclamation. The real subject matter is without any such formality immediately offered. As the work proceeds there is also very little of this senseless episodal matter, used to eke out the time and fill the plates of a concert piece. The principal theme does not consist of a mere scrap of melody, about the length of a motivo; but is a long drawn out strain of well sustained elevation. In too many ambitious instrumental pieces, when the audience is kept waiting by a long, meaningless introduction, it is put somewhat in the position of the Oriental who, on hearing some great orchestral music which he could not understand, thought the instruments were being tuned, and inquired when the music was to really begin; for in a sense this does not really occur until something to the point is offered.

When the theme which has been introduced with such formality is hardly worthy of it, and is not extended by the use of devices known as the "development of musical ideas," although very short, but is set aside for the introduction of still more ornate but irrelevant episodal matter, we see some good reason why a sonata with an introduction is termed a "grand sonata," and why composers should write rondos when unable to worthily use the sonata form.

Such prolonged digressions (which are often not required, because as yet the mind has not been so greatly taxed as to stand in need of diversions [divertimenti]) seem like highly glorified forms of the words "yet," "but," "nevertheless," "notwithstanding," "however," or other adverb or conjunction, and which are evidently intended to raise an audience to the tip-toe of expectation that subject matter of surpassing beauty is about to be uttered. If this thematic invention is not found to be specially fascinating, disappointment and weariness ensue, especially if another apparently endless *gang* is soon begun.

The superabundance of episodes often tempts audiences to indulge in whisperings; and such writers as Wagner to characterize even some of the comparatively short episodes in symphonies by Mozart or Haydn as the rattling of dishes at a social rite. A good Strauss waltz with four bar *gangs* appears more worthy undivided attention from this point of view.

No such tiresomely prolonged "connecting tissue" is given in this concert piece.

As regards the principal melodies themselves, it will be found that they are more marked by a certain delicacy and heartfelt tenderness than robustness and self assertion, and being more subjective than objective seem as soliloquies more than public announcements.

From this point of view the work hardly fulfills its title, "Concertstück," which implies music more suitable for performance at a large assemblage of persons than that intended for a small gathering of sympathizing friends in a drawing room. This makes the marked distinction between a piano concerto and a sonata. The difference is not in the formal structure, but the nature of the contents poured into such a mold. One would not willingly be pedantic, and refuse the title of symphony to great works, because they may have but one movement instead of four if they are in the true symphonic style, like some of Mendelssohn's overtures, or because the classic forms are not adhered to; for all such sharply defined rulings would tend to cramp the imagination or lead to a useless conformity, to a fixed type, and make the highest aims of truly original composers less possible of attainment.

The resulting art products would also be hindered as regards their appreciation if it were necessary to advertise a new form, give it a new title and promulgate new principles.

All these cumbersome methods of proceeding might appear revolutionary rather than reformatory, and make dissidents. The authors themselves perhaps could not formulate their views, having no ulterior object or thoughts of a

future development on the same lines; perhaps have been led to attempt changes to suit the circumstances of a special case, as Beethoven did in the Ninth symphony, rather than to make change for the sake of change.

Attention is here drawn to such matters that some notion may be given of the character of this piece without having recourse to actual quotations in musical notation. But although these violin melodies are highly expressive, tranquil and occasionally are in a vocal style, they sometimes rise in earnestness and intensity to passages marked by high passion, agitation, force and emphasis.

In the most animated passages, however, there is a certain refinement, for all is artistically restrained, and never suggest the unbridled passion, the vehement strivings and tumultuous clamors found in much modern music, which in contrast to the compositions of Brahms appears as the wildly passionate and tremblingly excited renderings of Hungarian gypsy violinists do in comparison with the more reflective style of our more highly educated Western performers, and indeed this whole piece by Otto Singer appears as if intended to represent the school of Brahms more than any other.

It is not characterized by any motto or title tending to reveal the author's meaning, exoteric or esoteric, and lead hearers to conjure up ideas connected with poetic or other subjects, and try to see if the writer has made all clear and satisfactory. On the contrary he writes in the abstract style, as though content with the workmanship being good, rather than the fulfillment of expectations respecting the successful illustration of symbolical ideas. Hence no mysticism or bewilderment, no vague profundities or shadowy visions, but simply music as mere music, an outpouring of pent up feeling, giving wholesome easement and inducing sympathy.

As it modestly lays no claim to be considered extraordinary in the sense of revealing states of mind or feeling hitherto unexperienced or so rarely occurring that no words in our language have been coined to refer to them, as, for instance, the "Manfred Mood," as essayed by Schumann, or the "Faust Mood," as attempted by Wagner in the "Eine Faust Overture." So also is it free from all straining after effect, exaggeration, affectation, pomposity, oddity or even ordinary ornamentation. There are no hybrid chords, startlingly strange modulations, tangled rhythms or dissected melodies. All follows sequentially and with the coherence peculiar to classic writers, and is not only consistent in this musical sense, but is also logically consistent as regards the continuous modification of the soul states herein portrayed.

It is to be placed in the same category with music to be played and sung for its own sake, rather than that including works to be argued about justified by laws outside the art, having deep significance in some new sense, proving some new theory, preparing paths for the future or ignoring or even destroying those of the past.

If it does not stand among other art works in the relation that a great hero stands to ordinary men, it at least represents a human soul worthy the sympathy of fellow mortals and surely gaining it without striving hard to this end, but merely by such unobtrusings as this work freely discloses.

Miles & Thompson, Boston.

HARRY F. FAY. *Ornaments in Music*

A treatise on the proper performance of grace notes in music, which are not written out in full, but roughly indicated by signs, will be found extremely useful. The text herein is given with the musical illustrations, which are selected from the works of the best composers, beginning with each.

Wagner has set a good example to modern writers by spelling out all such abbreviations, for from such painstaking care there is no doubt as to the particular nature of all such embellishments in his works.

Of course some few exceptions occur, for it would manifestly be absurd to print the exact number of notes to be given in (say, for instance) a trill; but whenever practicable he has left nothing to chance, or private views of interpreters, and therefore future executants will not dispute as to the precise mode of performing such ornamentation.

His embellishments form an essential part of the melodic phrases, and they must not be set aside at the whim, wish or discretion of the performer.

Take, for example, the motivo that in "Götterdämmerung" is first heard as day breaks, and just before "Brunnhilde" appears, and which is associated in idea with her human affection. The embellishment here is only an inverted turn, yet really appears as a most important feature of the phrase, and is on no account to be omitted. If it be impossible or inconvenient to execute it fluently when the passage is rearranged for some other combination of instruments, this alone will be sufficient to prove that it is wrong to attempt to so rearrange such music. Wagner not only requires the turn, but the notes of it, given with the particular speed, accentuation and legato he has indicated.

In building we may have very poor work overlaid with decoration, and very fine work which is either perfectly complete

without any decoration or the required decoration is gained by employing different materials, as when bricks or stones of contrasting colors are used to break up flat surfaces, such as walls, or draw special attention to the voussours of arches, &c.

In music we have not only the former or construction decorated, but also this decorated construction. There may be good and bad of both kinds, yet the second appears a higher art form. A canon with no ad placitum part is a greater exhibition of the marvelous power of the human mind to project forms of beauty having an organic interdependence than one in which faults of structure are hidden, or partly atoned for by such padding as added parts or accompaniments afford. Similarly, a well constructed drama goes of itself; another may require much stage "business" on the part of actors to hide defects due to ignorance of the laws of dramatic construction.

All this is not said to praise Wagner, but to induce young composers to act likewise. The time required to write out in full all elaborate embellishments may lead to more thought being given to the principal notes of a melody, that they may not require so many. A Lutheran choral like "Ein feste Burg" for example stands in no more need of ornamentation than the fortress of Ehrenbreitstein. A noble melody like the Bach aria may take a little. Nor is it said at the expense of his predecessors, for they certainly knew, and knew well, how to construct learnedly, as the contrapuntal music from pre-Palestrina times sufficiently proves. But to draw attention to two or three facts that among many others seem to demand attention: First, before music was printed so freely as now, transcriptions were made by hand, when certain signs for accepted embellishments saved much pen work. Second, When these grace notes were used constantly without the aid of such signs the copy would prove so greatly filled with the elaborate decorations of melodies that the essential notes would be in danger of being overlooked. They might be so hidden by these non-essential or accessory notes as to require much skill to identify them at first sight. The copy would not only have a crowded appearance, confusing to the eye and distracting to the mind, but in some cases it was impossible to make it. This is assumed by the reviewer in his attempts to learn the Bach touch on the clavichord, which was discussed in the notice of the Steinert collection of ancient instruments in THE MUSICAL COURIER. This conclusion was forced upon him from the manner in which some of our best pianists play Bach's 48 Preludes and keys for the clavichord; it is quite possible they do not sufficiently reflect on the fact that the instrument on which he performed these works would not allow him to bring out an inner part by using more force, and thus to gain for it increased attention by such "high relief," and that therefore many of the relishes, &c., that he used were not due to a love of finery, but to a real desire to differentiate and enjoy themes which were in danger of passing by unheard, or at least unperceived, as the viola parts in our best orchestras so often do.

It remains a question if it be right to repeat indiscriminately all such embellishments on a Steinway grand, when the performer almost without conscious physical effort is enabled to give prominence to all inner parts as required.

But as these additional notes would be more numerous in fugues with more than four voices because of the increased number of inner parts and the difficulty of making all of them equally distinct, it became impracticable to write them out in detail. Possibly it was not attempted to indicate them all, even in an abbreviated form.

Certain ornaments being given at the beginning of a piece, it would then be thought as pedantic to mark them again in similar passages, as it now appears pedantic in some instances to reproduce them. On modern instruments the very name "piano-forte" directly refers to new powers it placed in the hands of the performers, namely, that of playing notes either softly or loudly. Hence fugues may now be performed and the parts kept distinct by variations in power of tone alone.

Yet still some of these embellishments take our fancy so greatly that it is with reluctance that they are discarded. It seems certain that many were omitted from the most carefully written copies. For the trills that terminate the subjects of even Bach's organ fugues are sometimes omitted in the answers, when, as in the St. Anne's fugue, they are evidently intended to be played, as on all subsequent occasions. In the prelude of this fugue (No. 1, Book 3, Peters' edition) which Mendelssohn performed at the Birmingham festival (and wrote about so interestingly in a letter), has certain embellishments which are marked on the first appearance of the principal theme, but do not always reappear on its recurrence, and even then on comparison they are not always found to be identical. Hence one is compelled to use private judgment in such cases, although we have the good fortune to possess this critically correct edition.

It seems also necessary to draw attention to the fact that grace notes have played an important part in the development of modern music, for when this is known many of the difficulties in the way of learning a composer's intention from the notation used may be overcome. Take, for in-

stance, the appoggiatura. Should it be long or short? The little note which marks it shows no difference in either case.

When the science of harmony was in its infancy, and discords were holy and discords unholy, when the latter could not be admitted in Holy Week, and at other times must obey the formal laws relating to their treatment, such as "preparation, percussion and resolution," then perhaps a solo singer would take the liberty of using the long appoggiatura as an expressive note with the same freedom that a shake would be inserted. If this were very long and impressive it had to be accommodated by the instrumentalists to "make things pleasant." In cadences a second singer might possibly indulge, then a third, and thus some such cadences as those found at the close of many phrases in the final chorus of Bach's "Passion Music" according to St. Matthew would naturally come into common use, and finally similar discords would be made "free" in books on harmony, and therefore need not be "prepared."

When it is remembered how completely singers dominated composers, especially in the department of Italian opera, it is singular that all this was not accomplished earlier. The licenses permitted to singers or taken by them were very numerous. Composers seem to have persistently written one way, and vocalists as certainly sung another way, with perhaps an equal persistence; for we find in England the greatest concert singers to this day altering Handel's recitatives in accordance with the Händelian traditions. Not only are notes two semitones above the ones written commonly inserted previously or in their stead, but sometimes notes a fourth above, as in the penultimates of such recitatives, whether accompanied or unaccompanied (secco.) "Hidden fifths" are sometimes found forbidden to composers in works on thorough bass on the ground that the singer might insert diatonic notes instead of taking the interval of a fourth or fifth, and hence consecutives of the least permissible kind would ensue. Sir John Stainer found among old music at Oxford a MS. copy of a Magnificat by Gibbons (1583-1624) the organ part of which abounds in all such vagaries as regards passing notes and grace notes, and has signs for embellishments, the meaning of which is unknown. He presented another copy to the reviewer, who thinks that although the vocal parts are in plain open notes they were so varied ad lib., and that the organist had to transcribe such accepted alterations to agree with the singers. The long appoggiatura was not only a discord but was sung with the peculiar emphasis that implies earnestness and sincerity; it generally occurred on an accent, and its length was so great that that of the principal note (which agreed with the harmony) was reduced to one-quarter of its length, and had no accent, and as regards power of tone appeared as indicative of a relaxation of effort, somewhat like a faint termination or "vanish" at the end of certain words.

It is not an easy matter to supply a pupil with directions which shall infallibly guide him in all such matters. Sometimes a glance at the accompaniment will show that a long appoggiatura has been anticipated by the composer, who has provided for it in the accompaniment by writing a large note followed by a short one, or by supplying it with suitable harmony. But in some editions of classic works, where a very long appoggiatura is commonly used, the chord remains unchanged and appears as a standing contradiction to it. This chord when played on an instrument which sustains its tones with equal energy, as the church organ, requires modification or consideration on the part of an accompanist. Many difficulties arise from proof readers' errors—from the laziness of engravers, some of who even refuse to put a dash through the tail of a short appoggiatura, and begin an argument with a composer, demanding him to show what difference it makes, which is indeed difficult to make clear to him when the movement is quick, and yet executants perceive a difference. Others come from the use of movable types, which bring strange forms into notation, as seen in Sunday school hymnals. To be able to give good reasons for the adoption of a particular interpretation of the signs used for embellishments it seems necessary to have a large and varied experience in musical art—to consider the character of the music, the habits of the composer, the particular phase of art to which the work belongs, the evident intention of the writer, &c., and good taste or refined artistic perceptions.

Suppose it to be clear that greater brilliancy is desired, the form which best secures this should be adopted.

A violinist will most probably play a "beat" as it stands, but a pianist may sometimes play it one octave higher and even supply it with a chord. Gottschalk in this way gained a startling emphasis for special notes which had a most brilliant effect (scintillante).

A pianist may often play a group of small notes before an accented large one on the accent or before it, but an orchestral conductor may direct the violinists to begin them uniformly on the accent, if only to insure their simultaneous delivery.

The writer of the work which calls forth these remarks occasionally quotes his authorities, which greatly increases its value.

It presents in a convenient form much matter that can

be gleaned only from such voluminous tomes as Grove's Dictionary, and will be found to be of more direct use to myriads of piano players than to conductors, singers or other instrumentalists. This will be at once seen by referring to the illustrations, which are mostly taken from clavier music.

The signs treated of are those of the acciaccatura, agréments, appoggiatura, arpeggio, bebung, direct, graces, mordent, nachschlag, pralltriller, schneller, shake, slide, trill, turn, vorschlag, and of abbreviations generally.

Gounod's London Life.

THE obituary notices of Charles Gounod, which have appeared in our American papers since his death have given, almost without exception, incorrect descriptions of his sojourn in England.

It was my good fortune to be intimately associated with the great composer during that period which has been so misrepresented and misunderstood. In my memory it is a picture of great happiness, mingled with some bitterness, but the central figure is that of a man whom to know well was to crown with a halo of reverential love so bright that his faults became invisible.

When the Germans invaded France in 1871 Gounod hastily left Paris with his wife and daughter, and after remaining a short time in Dieppe they came to London, the Mecca of continental exiles.

Here he found himself practically without means, as intercourse with his Paris publishers was impossible. Soon after his arrival in England he was requested by the managers of the Crystal Palace International Exhibition, just then opened, to furnish a composition which should on that occasion represent French art. Gounod at first declined on the ground that as his native country was passing through such trouble the production would be inappropriate. Eventually he changed his mind, and wrote the famous cantata, "Gallia" (a lamentation), with which all the musical world is now familiar. This composition was also produced at the inaugural concert at the Royal Albert Hall, under Gounod's direction, which led to the forming of the Royal Choral Society under his leadership. While for various reasons this society had only a temporary success, it was the foundation of the present Choral Society that is a pride to all England. Gounod continued to compose and produce his works through London publishers, chiefly Novello, Ewer & Co.

The most important and interesting event of Gounod's life in London was his acquaintance with the Weldons. This episode in my opinion has been greatly misunderstood by the general public, who have obtained their information from scandal-mongers of the daily press, who delighted in reproducing prejudiced gossip influenced by personal spite and professional jealousy.

Gounod first met the Weldons at a party given by Sir Julius Benedict. The great French composer had just been singing to his own accompaniment one of his songs, when Captain and Mrs. Weldon arrived, and after the introduction he consented to repeat the song for their sakes.

Gounod describes this incident in his memoirs, adding the remarks of their host about Mrs. Weldon's own musical abilities. Although she was an amateur, she could have obtained high rank among professionals if she had wished it. In the same memoirs Gounod describes the occasion when he first heard Mrs. Weldon sing. This was at a rehearsal in St. James' Hall, when she sang Mendelssohn's "Hear My Prayer," with chorus, under the direction of Henry Leslie.

Gounod was delighted with her beautiful voice and singing, and he became at once anxious to number her and her husband among his friends, although he was then a social lion in London and had a large number of acquaintances.

The Gounod and Weldon families were almost immediately upon terms of closest intimacy. The Weldons became the champions of the French composer against the London publishers, whom Gounod accused of taking unfair advantages, Captain Weldon paying outright for some of the copyrights.

While Gounod was attracted to the Weldons by his admiration for Mrs. Weldon's musical ability, he saw in them friends who would relieve him of all anxieties and business responsibilities so distasteful to a man of genius, and he became an enthusiastic sympathizer in her long cherished scheme to establish a National Academy of Music, of which one peculiarity should be a system of teaching music to infants!

While Mrs. Weldon was pleased and honored by Gounod's friendship, she valued it chiefly because she desired his influence to help her to the realization of this project.

She was a wonderfully active, enterprising woman, very handsome, and exceedingly attractive when animated in conversation. She believed that children could begin to be trained in singing at the early age of three years. She admitted it might take ten or fifteen years to train suitable teachers for this work, and to start her academy might cost \$100,000. Though she met with little or no encourage-

ment she never lost heart, and she believed in the ultimate success of her plan.

She took poor children, preferably those without parents, and kept them in a part of her residence, calling it the Orphanage.

Here she fed, clothed and taught them, with the understanding that when they grew up and earned money they should reimburse her for the expense and trouble she had taken.

She was not only the most persevering, but the most patient woman I ever met. She would sit by a little child an hour or more at a time, day after day, striving to make it articulate certain musical sounds. The class was held in a richly furnished room on the first floor, where the children sitting around her would practice singing the different notes, catching her enthusiasm and becoming deeply interested.

To an outsider it seemed a Quixotic ridiculous experiment, but no one could question Mrs. Weldon's sincerity or help admiring her persistency in what seemed to everyone else a hopeless task.

At the fall of the Commune Mrs. Gounod and her children returned to France, and Gounod accepted an invitation to visit the Weldons in their home, Tavistock House, once famous as the residence of Charles Dickens.

In this arrangement no one appeared at the time to find anything peculiar or objectionable. In Tavistock House Gounod was surrounded with an atmosphere of affection, and was protected from all unpleasantness that could jar upon his sensitive nature.

Captain and Mrs. Weldon behaved to him as devoted parents would to an idolized child. Indeed the child-like qualities of the great composer were a part of his charm. Captain Weldon lived the usual life of an English gentleman of means. He was mentally his wife's inferior, but when I knew him he was a devoted husband and a courteous, generous host. He regarded his wife's Orphanage with good natured tolerance, and used a huge part of his ample fortune to promote its success.

Within a short time after Gounod went to reside at Tavistock House my own acquaintance with him began. The somewhat dramatic incident of my introduction displayed some of his peculiar characteristics. I had been induced to sever my operatic engagements in Germany by the impresario Maurice Strakosch with whom I went to Paris to pursue my studies. In about a year I went with Mr. Strakosch to London, where soon after our arrival he asked me to call with him upon a friend. Upon our arrival at Tavistock House the conversation between Gounod and Strakosch was in English, of which language I did not understand a word. Strakosch carefully concealing Gounod's identity, lest the knowledge might make me nervous in the vocal trial shortly to be given. In my ignorance I had a vague impression that this was Garibaldi, as Gounod appeared in a red flannel blouse, a loose jacket with flowing necktie, and looked not unlike pictures of the Italian hero.

Speaking to me in Italian, with which language I was familiar, Gounod asked me to sing the beginning of the part of "Faust," which I did, Mr. Strakosch playing the accompaniment. At the conclusion of the solo Gounod motioned me to continue, and he took up the part of "Mephisto" in the duet which follows, singing with enthusiasm to the end, when he embraced me in the heartiest manner.

Upon seeing my astonishment Gounod exclaimed: "Does he not know who I am?"

The explanation of Mr. Strakosch gave delight and amusement to Gounod, and to me pride and satisfaction at winning his approbation and interest.

The acquaintance thus formed ripened into a close friendship. I began to study with Mrs. Weldon, and I was welcomed into that artistic, enthusiastic circle in the warmest fashion. I was enlisted, like everybody there, to work for the Orphanage (that is to sing for its benefit), and though I had no great faith in the success of that institution I was glad to be of service to Mrs. Weldon or to the "old man," which was the household term of endearment for Gounod, but certainly not on account of his age, for he was then only fifty-four years old, and generally appeared much younger.

Some writers have spoken of this period in Gounod's life as one of darkness, or at least obscurity; some have even attempted to prove that the mind of the famous composer was clouded.

This is absurd, and is contradicted by the fact that at no time in Gounod's career was his pen more prolific, and to all who knew him then he was a very happy man, surrounded by devoted friends.

Mrs. Weldon appreciated the value of Gounod's help toward the realization of her ambition—to develop song birds from the nursery. With this end in view he composed works, which were performed for the benefit of the Orphanage. Many of his friends and admirers were thus induced to help the cause who had no interest in it except through Gounod.

A choral society, known as the Gounod Choir, took part in these concerts given at St. James' Hall, where the solo parts were taken by Mrs. Weldon, Nita Gaetano, a grad-

uate of the Orphanage, and myself, all of course under the direction of Gounod. In the music room at Tavistock House Sunday afternoon there were musicales attended by literary and musical people not specially strict in their observance of the day. The same soloists performed with incidental aid from eminent professionals, who came to do honor to the great composer.

This was a valuable experience for any young singer, and I received from Mrs. Weldon some excellent ideas about enunciation that I always use with my own pupils. A proof of her aid to me may be shown in my singing "Freischütz" in English nine months after my arrival in England, and receiving much praise for my distinct pronunciation. From Gounod himself I learned more about musical expression in singing than from anyone else with whom I studied.

In the autumn of 1872, Gounod, Captain and Mrs. Weldon, Nita Gaetano and myself went to Belgium, and while there gave concerts of Gounod's works in Spa and Brussels.

Upon our return to London Mrs. Weldon continued to be business manager for everybody. She made engagements, and attended to business arrangements for all of us, besides singing, writing, teaching the orphans and other work. She was almost indefatigable, and she had absolutely no time for the foolish conduct attributed to her by gossips.

She was the little mother of the orphans, "Grannie" to me and the other young folks of the coterie, while Gounod, in his demonstrative fashion, invented numerous pet names for her, which seemed perfectly proper and natural then, but which afterward became sadly misconstrued.

The following note is quite characteristic:

"Oh, Werrenrath! You wicked wretch! You lump! You monster! You must come here for a bit to-morrow. I want you particularly for certain reasons, and I am obliged to be absent at the commencement, because I am going to sing at the French Hospital dinner.

"Rimmel begged of me, and he makes all the papers talk. So do come to-morrow, and go to your artists afterward. I hope I shall be back at 9.

"No one so good to you as Grannie, and I shall be really glad if you come.

"GRANNIE.

"Give the card to Nodskou.

"Glad of your success. Wish it were always."

Mrs. Weldon was misunderstood by many persons on account of what Americans would call her "free and easy" manners. A woman of good birth, education and refinement, she was even more hearty and pronounced in her ways than many women whose plain speech and freedom of manner are often misinterpreted by their more particular or prudish sisters. A thorough musician, a vocal genius, an accomplished linguist and a ready writer, Mrs. Weldon had the artistic temperament developed to the highest degree. She had an iron determination, and was always working with one end in view—her Orphanage—and to make that a success she would use or, if necessary, actually sacrifice her best and dearest friends, as she was a martyr to the cause herself.

My acquaintance with this charming and brilliant woman eventually terminated, because of the Orphanage. She drew up a contract in which it was stipulated that I should give a certain percentage of my earnings during my whole life to the Orphanage!

It occurred to me that this demand was somewhat exorbitant, and a quarrel which ended our acquaintance grew out of the question as to whether or not I should mortgage the balance of my existence for the benefit of an institution designed to develop the vocal abilities of babes and sucklings.

But for Mrs. Weldon, because of her friendship, kindness and hospitality, I shall always cherish a deep and affectionate gratitude. While my personal relations with her husband were always of the warmest cordiality, a subsequent misuse Captain Weldon made of my name (of which I was ignorant at the time) cancelled all possible feeling of obligation to him.

From the hour of my introduction to Gounod he manifested toward me a warm and close affection, as is shown by the frequent occurrence of my name in his published letters of this period, from which I may quote (simply for the purpose of illustrating this statement) a few phrases: "A good grasp of the hand to my dear, good Werrenrath." "This evening I took a good walk with Werrenrath." "I dined at home with Werrenrath, who is now practicing downstairs." "I occupy myself with Werrenrath. He comes to-morrow at 5:30 to look over the air from 'Stradella.'" "I received (from Italy) on my birthday a word from my good Werrenrath," &c.

Gounod was a sensitive, delicate, affectionate man, demonstrative to those he liked, and shrinking from everything unpleasant with an almost morbid aversion. At Tavistock House he was surrounded by comforts and luxuries. He composed constantly, because his brain seemed to team with ideas, and he found his greatest pleasure in producing new works. He smoked always when at work, and indeed he was seldom without a short meerschaum pipe in his mouth. Two of these pipes he

gave to me. His name and mine are engraved upon them, and I value them highly as souvenirs.

He would "think out" his theme sometimes in a house full of people. The noise and confusion would not disturb him, but on such occasions his friends understood they were not to address him. Having considered the theme, he would write it out before using the piano at all.

In writing for the orchestra he would right each full chord for all the instruments, instead of writing out each part separately. He rarely made alterations. Having thought out a subject for a few hours, he would sometimes make a few private marks, a kind of musical shorthand (understood only by himself) over the words, and then he played and sang the whole thing as it was in his mind. Even at this time the whole conception of the "Redemption" was in his brain, and he frequently alluded to it.

He believed work to be the greatest thing in the world, and he was constantly industrious. Once he said: "We must kill time, lest it kill us. We will have time to rest in all eternity."

Gounod was a delicate, dainty eater, and indulged in all kinds of wine at dinner, but always in moderation. At the table he was always sure to start some interesting topic of conversation in which he became the most active participant. He had a funny little habit of crumbling his bread so it remained scattered around his plate, and then, occasionally moistening his finger, he would in that way pick up the crumbs and eat them, talking earnestly all the while.

He usually composed during the morning, but he rose rather late. Like other great composers he was the recipient of numerous verses, but he generally preferred to make his own selections from books, magazines or newspapers.

Of the famous song series, "Blondina," I possess the manuscript of No. 5. The copy in my possession is one made for me by the composer for a concert when he asked me to sing it, and we had no music. I hesitated about attempting it without a copy, although I sang all the selections before they were published, and he said: "My boy, we can soon overcome that difficulty," and he wrote it out for me. On this and other occasions he accompanied me on the piano.

In 1873 I fulfilled my long cherished desire to study in Italy. In the following spring I received there the surprising news of Gounod's departure from Tavistock House, and later of his subsequent quarrel with the Weldons, because of his non-fulfillment of his promises to return and continue his work for the Orphanage.

The family of the composer had long been trying to induce him to leave England. They had tolerated his life there for a time, because it seemed to further his business interests as composer. They afterward urged him to return to France, as they believed him to be working for a chimera, an impossibility, for so they considered the Orphanage. Obtaining Gounod's presence in France, by strategy, it was not a difficult matter to convince him that in France he should remain, where peace now reigned, and where he could with renewed prestige resume his former life of the greatest French composer. With his life since that time the world is familiar. No great man has been more accessible or a more picturesque subject for popular writers.

I never saw the maestro again, but that he retained his affection for me was shown in his continuance of our correspondence.

The following letter I received after I had been some time in the United States:

PARIS, June 24, 1878.

MY DEAR WERRENATH—I was very glad at receiving your letter and your photographs.

My opera "Polyeucte" is to be given about the end of August, I suppose. Jean, my son, is now twenty-two years old, a future painter, and I hope he will be a good boy and a good artist. My health is pretty well. I am now sixty years old. My little daughter Jane is near fifteen years. I am very happy to hear of your success in America. There you get honor and money; there, perhaps, you will get a wife! If so, so much the better. I have no rest with my Parisian life: art, business, committees, correspondence, &c.—I am overcrowded.

Any time you let me know of your life you will make me very glad.

My boy sends you his best remembrances.

Believe me, my dear Werrenrath, ever sincerely yours,

CH. GOUNOD.

I have difficulty in selecting from his letters for publication, not alone because they speak of other people, but because they contain so many expressions of interest in my professional success, and, in one especially characteristic letter, of tender sympathy in a great bereavement.

In the following, probably because of his affection for me and his unacquaintance with my wife, he took the privilege of reversing the complimentary formula prescribed by etiquette:

PARIS, September 30, 1879.

30 PLACE MALESHERBES.

MY DEAR WERRENATH—I was not in France when your last letter came, so it was impossible for me to answer it earlier. I am delighted to hear of your approaching happiness. Please tell your future wife she will partake my feelings and friendship for yourself, and I beg her to accept my sincere congratulations.

Your faithfully,

CHARLES GOUNOD.

In 1882, when I was in Europe, I received an urgent in-

visitation to meet him in Birmingham, and hear the "Redemption," there produced under his direction, but friends persuaded me to remain with them in Switzerland, and I missed the opportunity, which I have since deeply regretted.

I cherish now with renewed reverence a lock of his hair, music on which his name and mine are written by his hand, a few personal gifts—his letters and his pictures. Lovers of music the world over will see that his fame never dies. Those who had the rare opportunity of enjoying his friendship can never forget a nature that was kindly, generous and sweet in all its impulses. I felt for him an affection that he alone of all men has inspired. Musically he affected my whole career, while his personal influence upon my life cannot be expressed. It is known only to me, and now perhaps—to him.—George Werrenrath, in Sunday "Advertiser."

Shakespeare as a Musician.

IT has become a mere truism to assert that the universality of Shakespeare's genius is beyond the comprehension of man; critic and scholar may grasp minute portions of his mind, they cannot grasp the whole. In truth, Matthew Arnold's comparison exactly fits:

Others abide our question—Thou art free!
We ask and ask. Thou smilest and art still,
Out-topping knowledge! So some sovran hill,
Who to the stars uncrowns his majesty,
Planting his steadfast footsteps on the sea,
Making the heaven of heavens his dwelling place,
Spares but the border, often, of his base
To the foiled searching of mortality:
And thou, whose head did stars and sunbeams know,
Self schooled, self scanned, self honored, self secure,
Didst walk on earth unguessed at.

To comprehend Shakespeare in his totality belongs to another Shakespeare, when and wherever in the course of ages he shall arise.

But though we cannot entirely lift the veil, it is open to the humblest reader who possesses a copy of Shakespeare's works to raise a small corner of it and observe for himself; and so in multifarious books, pamphlets and articles we have had our great poet, actor as he was, shown to us in many parts. He has appeared as the practical man of the world, as the deep thinking philosopher, who sent his plummet into the unknown abysses of mind and matter; he has appeared as the Agnostic, as the Catholic, as the Protestant, as the man of science, as the naturalist, even as the sleep-walker; this paper will attempt to prove him to have been a capable musician.

And this need cause no surprise. "Great men," as Emerson says, "are more distinguished by range and extent than by originality. The genius finds himself in the river of thoughts and events, forced onwards by the ideas and necessities of his contemporaries. He stands where all the eyes of men look one way, and their hands all point in the direction in which he should go." True; but it should be added, only the genuine seer can read the signposts of the times aright. Shakespeare saw the great national demand for the drama, and became a dramatist; he probably might have given the world an epic to rival the masterpieces of Homer, Virgil, or Dante. His few lyrics prove that, had he confined himself to this department of verse he might have ranked with Catullus or Shelley; but the drama had stronger claims; in that direction all men looked, and the genius perforce looked thither also. But the 16th century is not alone the century of English drama; it is also the century of English music. The Elizabethan age, known to historians as the age of the Armada, of Raleigh, Drake, Spenser and Shakespeare, is known to the musical historian as the Augustan Age of British Music. Then for the first (but, if the signs of the times be read aright, not for the last) time England held the lead in the music of the world.

Before the Reformation, Music, like her sister Painting, had been the faithful handmaid of the Church; she could not serve two masters, and all her efforts were spent in beautifying the sacred offices of religion. With Luther and Protestantism came greater freedom. Individuals exercised a freer choice, and our native composers, while continuing to set to music the services of the Reformed Church were compelled to gratify the ever increasing popular demand for secular music. The smiles of royalty had an elevating influence on their social position; Henry VIII. was himself an accomplished musician, and some few of his works have come down to posterity; Elizabeth, too, is known to have been a liberal patroness of the art, and performed with considerable skill on the virginal (an early ancestor of the modern piano). Burney's story of her performance before the Scotch ambassador will bear repetition here, as it is not too well known, and throws a delightful side light on the Queen's character. We give the tale in Burney's words:

"Sir James Melvil gives an account of a curious conversation which he had with this princess, to whom he was sent on an embassy by Mary Queen of Scots in 1564. After Her Majesty had asked him how his queen dressed? What was the color of her hair? Whether that or hers was best?

Which of them two was fairest? And which of them was highest in stature? Then she asked what kind of exercises she used. 'I answered,' says Melvil, 'that when I received my despatch the queen was lately come from the Highland hunting; that when her more serious affairs permitted, she was taken up with reading of histories; that sometimes she recreated herself by playing upon the lute and virginals.' She asked 'if she played well?' I answered 'Reasonably for a queen.' The same day, after dinner, my Lord of Hunsden drew me up to a quiet gallery that I might hear some music (but he said that he durst not avow it), where I might hear the queen play upon the virginals. After I had harkened awhile I took by the tapestry that hung before the door of the chamber, and seeing her back was toward the door, I entered within the chamber and stood a pretty space hearing her play excellently well. But she left off immediately so soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand, alleging she used not to play before men but when she was solitary to shun melancholy.

"She asked me how I came there. I answered, as I was walking with my Lord Hunsden, as we passed by the chamber door, I heard such a melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness, as being brought up in the Court of France, where such freedom was allowed; declaring myself willing to endure what kind of punishment her majesty should be pleased to inflict upon me for so grave an offence. Then she sat down low upon a cushion, and I upon my knees by her; but with her own hand she gave me a cushion to lay under my knee, which at first I refused, but she compelled me to take it. She inquired whether my queen or she played best. In that I found myself obliged to give her the praise."

Under Elizabeth English music was, relatively speaking, in a better position than it ever has been since. Its productions were original and prolific, while, as to effect, the many Elizabethan anthems and services still to be heard in our cathedrals sufficiently testify to their solemn grandeur and the beauty of their perfect simplicity. Three names, though many more might be given, will serve as pegs on which to hang the few facts sufficient to illustrate this, the names of the three leading musicians of the period, to wit, Thomas Tallis, William Byrd and Thomas Morley. Of these Tallis, after Purcell the ablest of our home brood, is probably best known by his anthems and settings of the sublime responses of our church; indeed, the great bulk of his work was sacred. To him and Byrd Queen Elizabeth in 1575 granted a 21 years' monopoly for printing music and the sale of music paper, and many works were published by the firm, the best known of which are their joint work, issued in the first year of their partnership, entitled "Cantiones quæ ab argumento sacræ vocantur, quinque et sex partium," and Byrd's Psalms, Sonets, and Songs of Sadnes and Pietie, made into musick of five parts," published in 1587. On the back of the title of this book are quaintly given:

"Some reasons briefly set down by th'author, to perswade everyone to learne to sing.

"1. It is a knowledge easily taught, and quickly learned, where there is a good master and an apt scoller.

"2. The exercise of singing is delightful to Nature, and good to preserve the health of man.

"3. It doth strengthen all parts of the breast, and doth open the pipes.

"4. It is a singular good remedie for a stutting and stammering in the speech.

"5. It is the best means to procure a perfect pronounciation, and to make a good Orator.

"6. It is the only way to know where Nature hath bestowed a good voyce; which gift is so rare as there is not one among a thousand that hath it, and in many that excellent gift is lost because they want art to express nature.

"7. There is not any musick of instruments whatsoever comparable to that which is made of the voyces of men; where the voyces are good, and the same well sorted and ordered.

"8. The better the voyce is, the meeter it is to honour and serve God therewith; and the voyce of man is chiefly to be employed to that end.

"Omnis spiritus laudet Dominum,
Since singing is so good a thing,
I wish all men would learn to sing."

The growth of secular music at the time may be most conveniently seen in the rapid rise of the madrigal, due chiefly to the compositions and publications of Thomas Morley. The madrigal was a foreign importation and was first popularized in this country by the appearance in 1588, the year of the Spanish Armada, of a work entitled "Musica Transalpina, Madrigales, translated of foure, five and six parts, chosen out of divers excellent authors, with the first and second part of 'La Verginella,' made by Maister Byrd upon two stanza's of Ariosto, and brought to speak English with the rest. Published by N. Younge, in favour of such as take pleasure in musike of voyces. Imprinted at London

by Thomas East, the assigné of William Byrd. 1588. Cum privilegio Regiæ Majestatis." A second and similar volume was published in 1597. The madrigal very soon became a favorite form of composition, and many of the beautiful madrigals written at this time are familiar to the members of our modern choral societies. It may be well to add that the word madrigal was first applied to the poem, and afterward to its setting. The poem is usually very short; the music is essentially a vocal composition, is set for several voices and sung in chorus, better unaccompanied. It more frequently consisted of only one movement, containing no regular fugue, which was as yet undeveloped, but passages strictly imitated and tossed about from part to part. Morley's share in the popularization of the madrigal was his publication in 1601 of a collection of madrigals by no less than twenty-six different composers, all in praise of Queen Elizabeth, and entitled "The Triumphs of Oriana." A second edition of this work appeared at Antwerp in 1614.

In another department, however, Morley had prior to this given a surer proof of his musical learning and ability by his work of 1597, the first regular treatise on music written in English and published in this country. Its full title was: "A plaine and easy introduction to Practicall Musicke, set downe in forme of a dialogue: divided into three Partes: the First teacheth to sing with all things necessary for the Knowledge of a prick song. The Second teacheth of descant, and to sing two parts in one upon a plaine song or ground, with other things necessary, for a descant. The Third and last part entreateth of composition of three, foure, five or more parts with many profitable rules to that effect. With new songs of 2, 3, 4 and 5 partes." This work was the recognized authority on the subject for 200 years, and though the science of music has made immense strides since Morley's time the student of today may read it with advantage, while to the musical antiquary it is, as Mr. Husk says, indispensable.

Of the chamber music of the Elizabethan period not much need be said; the germ was as yet undeveloped, and most of our modern instruments existed only in an embryonic state. The virginal and lute were most in favor, to play upon them being considered a requisite of a liberal education. The modern string quartet was represented by the treble, alto, mean, tenor and bass viols, instruments with six strings and frets like a guitar; they were usually tuned in thirds and fourths instead of fifths, and their tone, though sweet, was far less pleasing and powerful than that of the violin or violoncello, soon to be evolved from them in the workshops of Cremona.

In this brief sketch of the position of English music at the close of the sixteenth century, rather more has been said than was intended, but the fact cannot be too strongly emphasized, that under the last of the Tudors the English were essentially a musical nation, not content to listen to the works and performances of foreigners, but composing and performing for themselves; that, corresponding to the literary wave which passed over England at that time, a musical wave swept our land from shore to shore; that the glorious events of 1588 and the opening of new worlds found their echoes, not only in the realm of letters, but also in a joyous burst of song and melody, audible everywhere, from the

Tradesmen singing in their shops
And going about their functions friendly.

to the Virgin Queen herself performing in her chamber for the delectation of the Scotch ambassador and the gratification of her own vanity.

It would be impossible then that Shakespeare should not reflect this great musical movement, representing as it did in the highest degree the tendencies of his age. The most casual reader of his plays must have been struck with the frequent occurrence of musical allusions and musical metaphors, or, more directly, of songs, instruments and the other paraphernalia of minstrels and musicians on the stage. In one of Rubinstein's conversations, lately published, the great pianist asks: "Is not Shakespeare among poets the one who expresses himself the most often and the most beautiful on music, even (in his sonnets) on piano playing?" The closer student will, however, be driven to the conclusion that the frequency of these musical references is not a mere matter of chance, but is the natural result of a musical mind expressing itself naturally and spontaneously in verse; in fact he will be convinced that Shakespeare's temperament must have been extremely emotional and therefore peculiarly sensitive to music; that he was himself a capable musician, well acquainted with the technical laws which govern the art, and that possibly he was on familiar terms with one or more of the composers of his day.

Two passages will serve to show how ardent a lover of music Shakespeare was. The first is the well-known scene in the fifth act of "The Merchant of Venice," which is so thoroughly familiar to all that the only justification for its insertion is the fact that it is the passage best suited for the purpose, and most emphatic in its terms. It will be remembered how that Lorenzo and Jessica are in the moonlit garden in front of Portia's house, awaiting the "very Daniel's" return from the trial. Musicians have been engaged to greet her, and in the interval they "wake Diana

with a hymn." The influences of music and moonlight powerfully affect Jessica, who tells her lover.

"I am never merry when I hear sweet music."

He explains to her the reason. Music, as a swayer of the emotions, is omnipotent.

"Nought so stockish, hard, and full of rage,
But music for the time doth change his nature."

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted."

The words are the words of Lorenzo, but the voice is the voice of Shakespeare, speaking through his mask, as champion of the right divine of music.

The second passage is the opening scene in "Twelfth Night," where the love-sick "Orsino" says to his attendant musicians:

"If music be the food of love, play on,
Give me excess of it; that surfeiting,
The appetite may sicken and so die.
That strain again; it had a dying fall.
Oh, it came o'er my ears, like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odour."

The lovely simile which these lines contain could only have been written by one well versed in the "concord of sweet sounds," and almost certainly owed its origin to thoughts inspired by the notes of some soothing strain.

The virginal is alluded to in "Winter's Tale" (Act I., Scene 2), and still more elaborately in Sonnet CXXVIII., which will bear quoting in its entirety:

How oft, when thou, my music, music play'st
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand,
Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blest than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

The recorder, a less familiarly known instrument of the flute family, the modern descendant of which is the flageolet, is to be found in two or three passages, and from "Hamlet's" elaborate sermon based upon it ("Hamlet," Act III., Scene 3), it may well be argued that Shakespeare knew how to play it, and possibly possessed one, with which to soothe his weary hours. The scene is well known; some musicians enter with recorders, and "Hamlet" asks "Guildenstern" to play:

Hamlet: I do beseech you.
Guild.: I know not touch of it, my lord.
Hamlet: 'Tis as easy as lying; govern these ventages with four fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music.
Guild.: But these cannot I command to any utterance of harmony; I have not the skill.
Hamlet: Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass, and there is much music, excellent voice in this organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me.

The directions here given for playing upon the instrument are perfectly vague and unintelligible to the uninitiated, about as much so, in fact, as Bacon's in the "Sylva Sylvarum," but there is an air of elaboration and exactitude which suggests the conjecture that the recorder was Shakespeare's instrument, and this in spite of the impropriety of the pun on the word "fret," which was the technical term for a finger guide on a lute or guitar, and had nothing in common with a wind instrument like the recorder.

Last, but not least, the organ is alluded to in the "Tempest" (Act IV., Scene 1). Alonso says:

"The thunder
That deep and dreadful organ pipe pronounced
The name of Prosper: it did bass my trespass."

Now, it is a fact worth noting that England, in 1605, had seen a great advance made in the art of organ building. In that year the earliest complete two manual organ known in this country was built by Thomas Dallam for King's College, Cambridge, some of the "fayre great pypes," of which are still used in the double diapason of the present instrument. Assuming that Mr. Furnivall's chronological table, to be found in Professor Dowden's masterly work, "Shakespeare: His Mind and Art," is approximately correct, the "Tempest" was written shortly after this date, and the interest, which Shakespeare, in common with the musical world and general public, must have taken in the construction of this instrument, probably suggested the comparison.

It can hardly be doubted that in the Bohemian bustle of his acting career Shakespeare was thrown into contact with the leading musicians of the day. "The Passionate Pilgrim," assuming it, for convenience sake, to be his, con-

tains a reference to the celebrated lutenist Dowland, and the passage is interesting as also containing an allusion to Spenser:

If Music and sweet Poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one and I the other.
Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense:
Spenser to me, whose deep conceit is such
As passing all conceit needs no defense.

Of course when music and poetry become rivals for the author's affections the latter has the stronger claim. The sonnet from which this passage is taken had already appeared in a collection of verse by several writers, but was included in "The Passionate Pilgrim" (1599), while two years prior to this Dowland had published his popular "Book of Songs and Aires for the Lute."

Burney conjectures that the name of the musician "Balthasar" in "Much Ado" was suggested to Shakespeare by that of a famous Italian violinist, who was a court musician of Catharine de Medicis; he was called Baltazarini, but in Paris changed his name to Beaujoyeux. It is hardly likely that Shakespeare ever heard him perform, as his "Balthasar" is a vocalist and not a violin virtuoso.

From one or two fragments of indirect evidence it is more than likely that the poet was acquainted with William Byrd. A lyric in the "Merry Wives of Windsor" (Act III., Scene 1) contains the word "madrigal." Now this play was probably written in 1598, and it will be remembered that in the previous year a second volume of madrigals had been issued by Thomas East, the assigné of Byrd. The word "madrigal" was but a recent importation into the language, and it was the publication of these two volumes which first led to the popularization of this form of composition. This slender thread of connection between poet and musician is considerably strengthened by the line, "Henry V." (Act IV., Scene 8):

Let there be sung "Non Nobis" and "Te Deum."

It will be remembered that the celebrated canon "Non Nobis," frequently used as a Grace After Meat at public dinners is by tradition ascribed to Byrd, though it is nowhere to be found under his signature. Another possible reference to Byrd and his music occurs in "Titus Andronicus," which, if by Shakespeare, is usually put down as his earliest effort, and is assigned to the year 1558. In Act II., Scene 3, the fierce "Tamora" says to her dusky paramour:

We may, each wreathed in the other's arms,
Our pastimes done, possess a golden slumber:
Whiles hounds and horns and sweet melodious birds
Be unto us as a nurse's song
Of lullaby to bring her babe to sleep.

The possible play on the musician's name contained in the third line of the quotation is quite in Shakespeare's manner and gains additional point from the word "lullaby" in the last line. For it is curious to note that a lullaby song is included in Byrd's "Psalmes, Sonets, and Songs and Pietie," already mentioned and published in the very year of the play. That this song soon won its way to public favor is evident from a letter written by the Earl of Worcester to the Earl of Shrewsbury September 19, 1602, quoted in Dr. Rimbault's article on Byrd in "Grove's Musical Dictionary." The writer says: "We are frolic here in court; much dancing in the privy chamber of country dances before the Queen's Majesty, who is exceeding pleased therewith. Irish tunes are at this time most pleasing, but in winter 'Lullaby,' an old song of Mr. Byrd's, will be more in request, I think."

The conclusion then is possible that Shakespeare was acquainted with Byrd, if not in person at least through his music, and though the musician would be old enough to be the poet's father, the imagination delights to connect the two and to construct with fancy's aid a conversation between the "father of music" and the "poet of all time."

That Thomas Morley was known to the poet is tolerably certain from the fact that in 1600, the year of "As You Like It," the page's song (Act V., Scene 3), "It was a lover and a lass" was set to music by Morley, and published in his "First Booke of Aires or Little Short Songes to sing and play to the Lute with the Base Viol," which appeared in the same year as the comedy.

It only remains to consider a few of the many technical references to music contained in the plays, which prove beyond doubt that Shakespeare had more than an average knowledge of musical science as it then was known. The lesson scene in the "Taming of the Shrew" (Act III., Scene 1), so closely resembling the familiar scena in Rossini's "Il Barbiere di Siviglia," contains the notes of the gamut, and much of the jargon of the pseudo-professional, in addition to a couple of lines, which give in a nutshell the "raison d'être" of music. "Lucentio" explains it thus:

Was it not to refresh the mind of man
After his studies or his usual pain?

Again, in the "Tempest" (Act III., Scene 2) "Caliban" asks "Stephano" to "troll a catch." The word "catch" has now become part of our everyday vocabulary, but in 1610, the year to which the "Tempest" is assigned, it was not so, the earliest publication of catches having been in 1609, when appeared a collection, entitled "Pammelia:

Musicke's Miscellania, or mixed varietie of Pleasant Roundelays and delightful catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one. None so ordinarie as musically, none so musical as not to all very pleasing and acceptable. 1609"

There is direct evidence that Shakespeare was acquainted with some of these catches, for in the "Taming of the Shrew" he alludes to a catch, "Jack boy ho! boy," one of the 100 compositions contained in "Pammelia," and in "Twelfth Night" he mentions, "Hold thy peace, thou knave," which is one of the 31 glees, catches or roundelays collected in a second book, which appeared also in 1609, bearing a still more pompous title, "Deuteromelia: or the second part of Musick's melodie, or Melodius Musicke of Pleasant Roundelays: K. H. mirth, or Freeman's Songs and such delightful catches. Qui canere potest, canat. Catch that catch can, Ut mel os, sic cor melos afficit et reficit." References to part singing are frequent. Thus the clown in "The Winter's Tale" (Act IV., Scene 3) says of his sister: "She has made me four and twenty nosegays for the shearers, three man-song-men all, and very good ones: but they are most of them means and basses: but one puritan amongst them, and he sings psalms to horn-pipes." A "mean," it should be noted, is a middle voice part, *e. g.*, alto or tenor—the word is played upon in "Love's Labor Lost" (Act V., Scene 2)—and a three-man-song-man" is, as might be expected, a singer of catches in three parts.

Allusions to church music occur in abundance. In "Henry VIII." (Act IV., Scene 1) one of the gossiping gentlemen, in describing the coronation pageant, says:

The Choir,
With all the choicest music of the kingdom
Together sang "Te Deum."

This is highly appropriate, as Henry VIII., musician that he was, on the occasion of so important a ceremony would have the best music the kingdom could provide. Whether Shakespeare actually wrote these lines cannot be stated for certain, but from their apposite nature they may fairly be ascribed to him.

In "Henry V." (Act III., scene 2) the timid Nym in front of Harfleur says: "Pray thee corporal stay; the knocks are too hot, and for mine own part I have not a case of lives: the humor of it is too hot, that is the very plainsong of it." Pistol acquiesces, "The plainsong is most just." Plainsong is the name given to the unisonous music used in the services of the early Church.

Another technical expression occurs in the same play, "Henry V." (Act V., Scene 2), a reference to which may be found in Professor Banister's "Life of Macfarren," page 289. A paper had been read at the Musical Association by Mr. Prout on the "Orchestras of Bach and Handel," on which Macfarren made a few remarks, among them being the following: "Further, to speak of the groups of instruments which characterize so very much the scoring of Bach, one may adduce the custom in this country, in earlier times, of assorting the viols together, hautboys together, and shawms together, and a collection of one class of instruments was called a 'consort.' Thus, there might be a consort of viols, or a consort of hautboys, and at the same time it was rare, but not entirely unknown, to have a mixture of one consort with another consort, and there is a passage of Lord Bacon's which refers to the mixture of one consort with another consort, and then it had the name of 'broken music.' A pretty application of this term occurs in the play of 'Henry V.,' when the King is courting Princess Katherine, and she makes very sad havoc of the English pronunciation. The King says: 'Sweet Katherine, your speech is broken music, for your voice is music, but your English is broken.' Again, in 'Romeo and Juliet' (Act II., Scene 4), Mercutio says of Tybalt: 'He fights as you sing prick song, keeps time, distance and proportion, rests me his minim rest, one, two, and the third in your bosom.' This 'Prick Song' was the name given to the divisions or descant written upon a plainsong or ground; they were pricked down (*i. e.*, written) on the paper to distinguish them from the extemporaneous parts, or descant woven round them by a skillful organist.

Perhaps the most technical musical allusion occurring in the plays is to be found in "King Lear" (Act I., Scene 2), where the bastard Edmund says: "O, these eclipses do portend these divisions, fa. sol. la. mi." From the nature of this passage it is evident that Shakespeare must have had some acquaintance with the rules of composition, which he would probably have read in Morley's "Practical Treatise," referred to before. The four notes here mentioned contain a distinct reference, as Burney points out, to the rule of the tritone, which still obtains in modern counterpoint. In order to explain this rule as clearly as possible to those unacquainted with musical technicalities it is necessary to go back to the introduction of solmization by Guido, of Arezzo, who named the first six notes of the scale, Ut, Re, Mi, Fa, Sol, La, from the initial syllables of the words of a hymn to St. John, the patron saint of singers. These names of notes were applied to no fixed pitch, but were applied to each of the three hexachords, the hard hexachord beginning on G, the natural hexachord on C and the soft hexachord on F. Except in the Tonic Sol-fa system, at the present day Ut (Do) is always C, but in very old music it could be either G, C or F, and so on with the

other notes of the scale. Now Fa would be F in the natural hexachord, and Mi would be B in the hard hexachord, consequently "Fa, Sol, La, Mi" is what modern solfeggists would sing "Fa, Sol, La, Si," the term "Si" only having come into use at the beginning of the seventeenth century.

The next point to be explained is the nature of this interval. A very small knowledge of the normal scale of C is required to enable anyone to perceive that the interval from Fa to Si (old-fashioned Mi) contains three whole tones, whence its name, tritone. It is called technically an "augmented fourth," and when its notes are sounded together or even in juxtaposition a harsh and grating effect is produced. Consequently the use of the tritone was and is forbidden; the old rule, which Shakespeare clearly knew, being

Mi contra Fa diabolus est,

for which, when Si superseded Mi, was substituted

Si contra Fa diabolus est in musica.

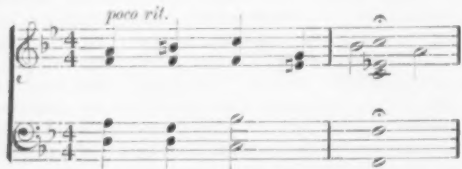
It was therefore a peculiarly appropriate phrase for Edmund to hum.

Many other passages equally bearing on the subject are to be found scattered here and there among the plays; but those already given are sufficient for the purpose. From the standpoint of music we get one more aspect of Shakespeare's mind. His was the true musician's nature, his the keen perception of beauty in sound and sense, the steadfastness of purpose, the delicacy of ear, above all the controlling intellect. But how much more! He realized the mental processes of all his characters, because they were his creatures, and therefore he may be said to have been them all; he was the lover with Romeo, the over-weighted brooder with Hamlet, the hearty man of action with Henry V., the lonely philosopher with Prospero, the poet "for all time," the unfathomable Shakespeare.—W. J. Hemsley, in London "Musical News."

Mr. DeKoven in a New Light.

IT is said that Wagner carried the leitmotif to its logical conclusion, but it has been left to Mr. DeKoven to go beyond Wagner's wildest dreams. I am led to this belief by several passages in Mr. DeKoven's latest works, which so closely resemble passages from other composers that no other explanation is possible.

I will take first a very striking passage from Mr. DeKoven's setting of "Onward, Christian Soldier," which has just been published. Mr. DeKoven, in his longing to introduce leitmotives, even in hymns, naturally looked about for some other "Soldier" motif. The first that suited his needs was in Molloy's popular ballad, "The Little Tin Soldier." Mr. DeKoven selected this soldierly phrase:



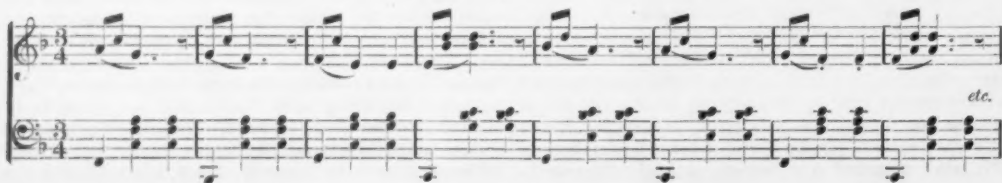
And it thus appeared as the fourth line of his hymn:



Were the composer any other than Mr. DeKoven, one might suspect him of a far less noble motive in this transfer, but Mr. DeKoven's well-known abhorrence of repeating himself or using other people's ideas precludes any suspicion of unworthy intention. To satisfy Mr. DeKoven, the works which bear his name must be his very own in every part, hence when he introduces foreign phrases he takes care to repeat them exactly, in order that no one may suspect him of concealment.

Mr. DeKoven's selection of a "soldier" movement is comparatively simple, but in his next attempt at leitmotif we must study deeper and carefully analyze the workings of Mr. DeKoven's mind in order to trace the course of thought which led to the selection employed.

In a set of waltzes written by Mr. DeKoven for the *Ladies' Home Journal*, April, 1893, one of the leading themes is as follows:



The most elementary knowledge of light opera suggests the following gavot from "Erminie":



Why this selection? Perhaps Mr. DeKoven reasoned as follows:

"In this waltz I propose to suggest the spirit of dance. Now, too much has been said contrasting former stately dances with modern and more lively forms. In order to show that the same spirit has always dominated dancing I shall use this courtly theme in a mad, modern, round dance."

To be sure Mr. DeKoven had to change the time—not even the original genius of a DeKoven could write a waltz in 4-4 time, but he took pretty good care of the melody.

We owe a debt of thanks to the genius who enables us, when singing a processional hymn, to go back in mind to the funeral procession of the little tin soldier and thrust on our attention when waltzing the memory of our ancestors' dances.

If anybody asks why Mr. DeKoven does not use former melodies of his own for leitmotives I can only point for answer to Mr. DeKoven's well-known dislike of repeating himself.

W. L. W.

Chamber Music Without a 'Cellist.

IN a recent article on the "String Quartet" which appeared in the "Violin World" the scarcity of viola and 'cello players was justly complained of. Many good violinists and violin teachers who live in the smaller cities would be glad to have quartet practice or to prepare a series of public quartet recitals, but are deterred by this very fact. As the writer thinks he has arrived at a temporary solution of the difficulty, an account of his experience may be of interest.

Most violinists who have not tried it overestimate the difficulty of learning the viola. The fact is, however, that as the technique of this instrument is exactly the same as that of the violin, except that it "stops longer," as they say, and reads from a different clef, any good violinist can master the viola in a very few weeks, if he really sets about it. The writer himself has at different times taught four of his violin pupils and two other violinists the viola, and it never took them more than a month to learn to read and execute on the viola as well as on the violin. Some fancy that it will impair the purity of their intonation; but this is not proven by experience. Every violin teacher should understand the viola himself, and should teach a few of his advanced pupils to play it.

There is music of a high order written for two violins and viola by Beethoven (op. 55), Dvorák (op. 74) and others, and for violin, viola and piano there is a beautiful trio in E flat by Mozart, and a series of short pieces by Schumann called "Märchenerzählungen," and these viola combinations are remarkably effective—fully equal to trios with 'cello, though of course inferior to a regular quartet of strings—two violins, viola and 'cello. The writer, assisted by another violinist and one or two of his own pupils, is giving a series of chamber music recitals in Auburn, N. Y., in which the viola plays an important part. The program of the last one was as follows:

Concerto for two violins, in D minor.....Bach
Duet for violins, op. 2, No. 1.....Hauptmann
Trio for violin, viola and piano.....Mozart

The following program is now in preparation:

Grand trio for two violins and viola.....Beethoven
Sonata for violin and piano, op. 12, No. 2.....Beethoven
Terzetto for two violins and viola, op. 74.....Dvorák
—E. H. Pierce, in "The Violin World."

Keep the Chicago Orchestra.

THE existence of an institution like the Chicago Orchestra in a city of great commercial enterprise is striking evidence that the city has not only the right sort of aspirations in art, but that it is established as supporting all the allied arts, for in this country music has had to wait on painting and sculpture. The schools of painting in Boston, New York, Philadelphia, Cincinnati, St. Louis, and Chicago were founded long ago, but Boston and Chicago are the only cities where as yet the exponents of the highest music, the orchestra, has been elevated to a permanent position. New York, it is true, has two orchestras, but neither deserves for a moment to be compared with the band of the Boston Symphony or with its greater contemporary, the Chicago Orchestra. Boston and Chicago are in truth the two foremost art centres of the country. Now Chicago is in danger

of losing its orchestra; in danger of being reduced to the lower level of New York; in danger of receiving the severest blow to

its pride in art and educational matters that could possibly fall upon it.

Will the public spirited men who developed the Exposition, who founded the Art Institute and support it, who are establishing a magnificent museum for the relics of an age that possessed no esthetic life, think of the orchestra as a vital and superb influence in fashioning the taste and broadening the culture of the Chicago of to-day and give of their means to perpetuate it? Chicago wants the best. The Columbian Exposition proved to the world that the civic pride of Chicago was sufficient to create an epoch in history, that its love for what was artistically beautiful caused to be fashioned an exhibition which amazed two continents by its boldness and beauty. Co-existent with the Exposition grew the Chicago Orchestra under the eye and touch of one who is first in the world in his profession, until it stands today the greatest orchestra. This is the truth. Shall the growth of years be sacrificed because just now the times are a little hard? Will Chicago stand unmoved while another city, awake at last to its inferior position, rushes in and removes bodily what can never be replaced? Will it permit itself this backward step in education? Will it be content to stand weakly by the side of Cincinnati and St. Louis after once having held the supreme position?

There are only two permanent concert orchestras in the world. There are no permanent concert orchestras in Europe. It is therefore impossible for Americans to reach any standard of comparison as to the earning power of European orchestras and those of our own country. In Europe—not including England, which is not musical—music is the care of the Government, either municipal or national; sometimes both. It is subvented. Of course in our country we cannot expect Congress to help art, music least of all. We have only to remember Lannon, of Utah, and what he attempted at the Exposition to assure us that neither this nor the next generation will witness Congress adjourning to hear a Beethoven symphony.

We must make our own position unaided. New York subvented the German opera for several seasons. Mr. Higginson paid the bills of the Boston orchestra until the public made it unnecessary. Will not Chicago give heed just now and consider its orchestra as an art factor, and Mr. Thomas as an educator, and support them on this basis alone? The orchestra may never pay a dividend. Will the Art Institute or Columbian Museum? Treat them alike, remembering that Chicago's position, not in trade, but in affairs of the higher life, is critical just so long as the stability of the orchestra is insecure.—Chicago "Tribune."

A Military Opera.—At Agram Gabriel Shebek, bandmaster of the Twenty-second Regiment, has composed a three act comic opera, "Der Dorfprophet." The text is by an oberlieutenant of the regiment.

Karlsruhe.—Owing to public neglect of oratorio, it was feared that both the Karlsruhe societies for mixed chorus would disband. One, however, survives, the Philharmonic Union, and, under Prof. Cornelius Rübnier, is doing good work.

Munich.—Baron Perfall, director of the Royal Musical Academy in Munich, attained his seventieth birthday on January 30. His opera, "Junker Heinz," in a revised form was produced on the occasion.

Stuttgart.—A musical festival under the patronage of the King of Wurtemberg will take place at Stuttgart June 2 to 4. Prince Hermann of Saxe Weimar is head of the committee of arrangements. Capellmeister Zumppe will be director. Anton Rubinstein, César Thomson, Scheide-mantel, Mrs. Klafsky, &c., are engaged.

An Italian Orchestra.—The mayor of Rome has permitted the City Orchestra to accept an offer for a tournée in Germany. The tour will last a month. Vessello will be the conductor.

Wagner's Triumphant Progress.—Wagner's "Siegfried" was lately given at Magdeburg; "very respectably," says the "Signale."

A Revival.—Mr. Maurice Lefèvre has revived the antiquated romances in vogue in 1830 and thereabout, such as Chéret's "Prima Donna," Masini's "Nous n'irons pas au bois" and other pieces of that style. Mrs. Auguez and Mr. Cooper interpreted these charming old airs in a manner that delighted the audience. They were costumed with great taste by Mr. Caran d'Aché.

"Jeanne d'Arc."—At Chalons sur Saône sixty performers, orchestra and chorus lately gave Lenepveu's lyric drama, "Jeanne d'Arc," as well as numerous selections from Gounod's "Jeanne d'Arc."

A New Tenor for Bayreuth.—Mrs. Cosima Wagner has discovered in a young woodman named Burgstaller a fine tenor voice. She is training him for the "Parsifal" performances.

Beethoven in Leipsic.—While Beethoven's symphonies have long been included in the repertory of the Leipsic Gewandhaus subscription concerts, his great "Missa Solemnis" received its first complete performance only in the last week of January.



BOSTON, February 18, 1894.

THE sixth concert of the Kneisel Quartet series was given in Chickering Hall Monday evening, the 13th. Mr. Ernst Perabo, pianist, assisted. The program was as follows:

Quartet, E major, op. 32 (MS., first time).....Foote
Allegro comodo. Scherzo (Vivace).
Andante un poco con moto. Allegro con fuoco.

Quartet, C major, op. 59, No. 3.....Beethoven
Piano trio, G major, op. 112.....Raff

Mr. Foote, as you no doubt know, is an industrious, an indefatigable musician. By his industry he reminds you of the stories of the young boy that makes himself indispensable in the lawyer's office or manufacturer's counting room, grows up and eventually controls the business, and marries the daughter or widow of his predecessor.

The industry of Mr. Foote is diversified. If he has taught assiduously, and appeared often in public as a pianist, he has also spent many hours in composition.

Now when I hear a composition by Mr. Foote, for voice or voices, or for instrument or instruments, I recognize the prior composition, *i. e.*, composition, the action of putting together or combining.

I recognize the industry praised above, the high purpose, the laudable ambition, the modern application of rules known to the ancients; but I do not find spontaneity, passion or conviction.

This speech is of Mr. Foote's music in bulk, and of course there are exceptions to the rule, as the piano quartet, which shows more natural musical invention than the greater part of his music, simple or ambitious.

In this quartet, played Monday for the first time, there are pleasing passages, particularly in the third movement, a theme and variations. Some of these variations are made artistically and they are effective. But right in this third movement is shown a lack of the sense of proportion, for in connection with the other movements the third seems unduly swollen, dropical. The finale is without distinction, and indeed it falls below the general level of the work. The first movement is thematically conventional and it is episodic rather than an inexorable development and a conclusion. The scherzo is agreeable music, although in the trio there is the too evident desire to be original, to be effective, and there are occasional rhythmical hitchings and haltings.

I admit gladly that there is a frequent display of musical amiability in this quartet, but is there any individuality, even such mild individuality as that of John Field?

Mr. Pinero tells us that it is the duty of a critic to encourage, and that the generous encourager of the dramatist or the play actor is remembered gratefully, even if he is a man of second or third rate capacity.

It is easy for any reviewer to encourage a man like Pinero, but is it the duty of even the most amiable reviewer to encourage a playwright who for ten years has displayed nothing but smooth conventionality in plot and dialogue? Is there to be no discrimination whatever? Would Mr. Pinero be content if the same warm adjectives of praise were awarded his ingenious pieces and the melodramas of the playwrights dear to the great English public, the melodramas in which the family old crusted butler begins with his "Forty years ago, when master was a gay young lad," and the clergyman's daughter baffles the hellish purpose of the fine gentleman from London?

Or is the writing of music to be compared to the making of boots and watches by machinery? The boots are substantial; they are not uglier than the ordinary boot; they keep the feet reasonably dry in wet weather. The watches go, and they tell the time, so that the man is able to keep his appointments, knows mealtime, and does not forget the departure of trains, or the hour for beer or cocktail. You may say of much music that is written in these days, "The composer obeys the rules of traditional form, his modulations are correct, his harmonic or contrapuntal language is free from solecisms; in a word, I can parse the musical sentences." But is such music really music, or to be praised enthusiastically?

Mr. Emerson in his brave language once cried out, "Pope and his school wrote poetry fit to put round frosted cake. What did Walter Scott write without stint?—a rhymed travelers' guide to Scotland. And the libraries of verses they print have this Birmingham character. How

many volumes of well bred metre we must jingle through before we can be filled, taught, renewed! We want the miraculous; the beauty which we can manufacture at no mill—can give no account of; the beauty of which Chaucer and Chapman had the secret!"

It was a great pleasure to hear Mr. Perabo again. He is an excellent ensemble player, so appreciative of the rights of others, so keen in his sense of proportion. With him at the piano a trio becomes endurable, yes, a thing of delight; there is no longer the feeling of a desperate rivalry between unsympathetic instruments.

The playing of the Quartet was excellent throughout the evening, and the performance of the Beethoven quartet was masterly. The reading of the introductory andante con moto might have been excepted to on the ground that the pace was just a little too slow, and there were moments when the second violin seemed too modest; but all in all it was a noble performance.

Adelina Patti and her company gave a "farewell" concert in Music Hall Tuesday evening the 13th. Indeed the concert was announced as her last appearance in Boston for ever, and I am under the impression that there was a reckless use of the word "positively." But Patti herself did not make any speech of Good-bye, and the only allusion to the fearful event was the cry of a boy, who in an air-stabbing voice announced the sale of "farewell opera books." The hall was crowded; the applause was deafening, and each singer was armed with an encore. The orchestra under Mr. Arditi gave a harum-scarum performance of the overture to "La Muette de Portici," and then Mr. Galassi sang "Di Provenza," from "Traviata." Miss Fabbri sang "Pensa alla Patria," from "L'Italiana in Algeri" with the agility of an elephant who had not fully mastered the vocal art. Mr. Novara was heard in "The Millwheel," which he sang in the sepulchral manner demanded by the text:

But when I hear that millwheel,
My grief will never cease.

And then he sang a drinking song as though the cup had been handed to him by one of the Borgia family. Mr. Durward Lely indulged himself in "Come into the Garden, Maud," which pleased the audience so much that he came out again and sang "the old, familiar Scotch melody that brought tears to the eyes," &c. Patti at last appeared, gorgeously robed, and smiling. Her number was "Bel raggio." Applauded furiously, she sang a modern lullaby apparently by some English salon composer, and then "Home, Sweet Home." Mr. Galassi sang Rotoli's "La mia Bandiera," the effect of which was ruined by the orchestral accompaniment, not by Rotoli, which was full of thunder and guns and all that. The orchestra played Arditi's pretty gavotte "L'Ingénue" and the blatant, empty march from "Don Carlos." Then there was an interminable wait followed at last by the second act of "Martha." Patti was obliged to sing "The Last Rose of Summer" three times.

You may have observed that I have refrained from speaking of Patti's vocal performance. There is a reason for this.

In the Boston "Journal" of the 14th in reviewing the concert I called attention to Francesca Margherita de l'Epine, of Tuscany, otherwise known as "Greber's Peg." She arrived in England in 1691. In 1692 she gave a farewell concert. "She continued to sing more last and positively last times during the month, but never quitted England," says the chronicler. In fact after her last farewell she sang for about thirty years.

The "Journal" also published this paragraph: "Mrs. Patti was smiling and kittenish, and she displayed her art in the air from 'Semiramide,' some song of the salon order and 'Home, Sweet Home.' Her art is always an object of admiration, and many of her tones are still of crystalline purity."

Now, toward the end of the week the "Journal" received a letter from a plumber in the western part of the State—a passionate plumber. As the letter no doubt voices the sentiments of hundreds of Patti worshippers, I ask permission to publish here a few extracts which show the inner workings of the mental and the nervous organization of this species of music lover.

Let me first assure you that the letter is genuine. It is six pages long, written on office paper. The head informs the reader that "Valves, Piston Packing, Gaskets, Wrought Iron Pipe and Fittings to 4 Inches Cut and Furnished. Tin Roofing and Spouting to order," &c. The author complains bitterly of me.

"Now, why in all conscience need Philip Hale be so bitter against 'Mrs. Patti,' as he Chesterfieldingly calls her? Is such bitterness, such wormwoodiness criticism?"

"I would humbly suggest that 'Mr.' P. Hale invest some of the pecuniary proceeds accruing from his very unmusical criticisms in about five cords of rock maple wood, a saw, saw horse, and cut one-quarter of a cord before breakfast every morning for the next twenty days. It would do him a world of good! Before he reaches the last cord things would begin to take on a more roseate hue (or hew), the

result of a complete circulation of the blood—something he evidently is a stranger to. I am of the common people—a plumber—more common than common, hey? I must admit I love music. I have heard Mrs. Patti, going many miles to do so. Other common people love to hear her—the most perfect singer since Lind. She sings always to crowded houses. We, the common people, love her, aye, worship her, if you will, as the ideal singer whose method and technic are perfect. What an infernal ass Hale does make of himself sometimes. I have read him up before to-day. If Philip Hale was transported to Mrs. Patti's home in Wales—an impossible impossibility—and he should sing—another impossibility—"Home, Sweet Home," would his thoughts dwell on Craig y Nos castle during the 'delivery' or upon his native and more congenial slums, 'nearer home?' Would she not rather think of such a delightful place as her home than any place the abode of such a critic as Hale? * * *

I took up the "Journal" this A. M. eager to read about the Patti concert of last evening (I should have gone 100 miles to have heard her last night, but it's hard times, you know); but the more I read the more disgusted I became."

I hasten to add that this lover of Patti also keeps a complete line of furnaces, stoves and boilers.

And do you think that after having thus narrowly escaped death I now propose to say to you that Patti's intonation was not always pure, that there are not only symptoms but the actual presence of vocal decay? Perish the thought! Great Heavens!

Why, this man of violence would come here, if he had to walk, and he would do me.

He might combine professional experience and personal revenge and slay me in the same peculiar fashion that Maltravers and Gournay slew poor Edward II. of England.

The program of the fifteenth Symphony concert, given last evening, was as follows:

Symphony No. 2, in D major.....Brahms
Romanza for violin with orchestra, in A minor, op. 42.....Bruch
Morceau de Concert, for violin with orchestra, in E minor, op. 62.....Saint-Saëns

(First time.)
"Eine Nordische Heerfahrt," Trauerspiel }.....Emil Hartmann
Ouverture, in F minor, op. 28.

(First time.)
"Don Quixote," op. 87.....Rubinstein
(First time at these concerts.)

Perhaps the first symphony of Brahms is the nobler work, but the second is more human; it has to do more with the senses; it is not cryptic. Brahms in his sterner moods sits on a mountain top and ponders his musical problems, thoughtless of men and women below who struggle, despair and love; the clouds enwrap him and his speech is obscure. But in the Symphony in D major Brahms watches with interest his neighbors. He smiles at the dancers; he lifts his hat as the corpse is carried by. And in his good nature he borrows a phrase or two from Mendelssohn.

Hartmann's overture is well made, but there is little marked originality. The composer is a Dane of the Gade school; indeed, I believe Gade was his teacher, and Gade was only Mendelssohn wandering, a little enfeebled, out of his own country. There is no trace in this overture of the modern Scandinavian school, with its suggestions of fiords and fish, fog, elves, unearthly nights and white, passionate women.

"Don Quixote" is as long a joke as any found in Dostoevsky's works. There is a description of its meandering in a preface of text; but a panorama of scenes in the Knight's life would be of greater advantage to the audience, that is if Mr. Paur would give the signals for the proper unrolling. The music is ingenious; the instrumentation is often novel, often effective, and after you are told what the music is all about, you may find the Knight in orchestral bombast, and in the lament of a bassoon; you readily detect the sheep, for sheep in music have well defined habits, such as a partiality for empty fifths as a drone bass, and Dulcinea is any strain of passion.

The orchestra played well, and Mr. Loeffler, the violinist, gave a most admirable performance of Bruch's commonplace romanza and Saint-Saëns' show piece of exquisite instrumentation. The cadenza in the last was of his own composition.

Seats for the two weeks' opera season—Messrs. Abbey, Schoeffel & Grau's company—are selling well. "Faust" will be sung the opening night, February 26.

PHILIP HALE.

Lenten Recitals.—A series of Lenten organ recitals is being given on the fine organ in St. George's Church by W. S. Chester on the Wednesday afternoons during Lent at 4 o'clock.

Kansas City Chamber Concert.—An interesting concert was given by the Beethoven Club of Kansas City at that place on the afternoon of February 9 in Mason & Hamlin Hall. The club is a chamber music organization of much merit.



Mr. Farnham's Recital.—The ninth recital of Mr. H. O. Farnham, A. C. M., organist of Christ Church, Louisville, on the 24th ult. This was the program:

Fugue, D major.....J. S. Bach
"Spring Song".....F. Mendelssohn-Bartholdy
Nuptial March.....Alex. Guilmant
Adagio, clarinet quintet.....W. A. Mozart
Finale, Pastoral Sonata.....Josef Rheinberger
"Marche Funèbre et Chant Séraphique".....Alex. Guilmant
Fantasia on a hymn tune.....Adolph Hesse
Funeral March, second piano sonata.....Fred. Chopin
March, "Leonore Symphony".....J. Raff

Toronto Orchestral School.—The pupils of the Toronto Orchestral School will give their third annual concert at the Pavilion on Monday evening, when, under the leadership of Mr. F. H. Torrington, the director of the school, the pupil orchestra of eighty pieces will give this program:

Overture, "Martha".....Flotow
Violin solo, "Le Rêve".....Goltermann
Miss Winnifred Smith.
Andante, Symphony No. 6.....Haydn
"Al Fresco".....Zavertal
Aria, "M' apparai tutt' amor" ("Martha").....Flotow
Mr. Felix X. Mercier.
"Woodland Whispers".....Czibulka
"Czardas".....Michiels
Overture, "Semiramide".....Rossini
Violin solo, "Romanze".....Beethoven
Miss Yokome.
Vocal serenade, "My Little Darling".....Gomes
Miss McKay.

March, "Tannhäuser".....Wagner
Sailors' Snug Harbor.—An organ recital was given at Randall Memorial Church, Sailors' Snug Harbor, Staten Island, Thursday afternoon last, by the organist of the church, James C. Crabtree, assisted by T. K. Cole, tenor, of this city.

R. E. Johnston the Owner.—R. E. Johnston has just bought out the interests of Mr. Rudolph Aronson in the Henri Marteau tour, and the business will be continued solely by Mr. Johnston, who has just engaged Aime Lacharme, the French pianist, now with "L'Enfant Prodigue," to support Mr. Marteau, whose tour will extend to the Pacific Coast.

Mr. Jonas' Recital.—The third piano recital by Mr. Alberto Jonas took place in Madison Square Concert Hall last Wednesday afternoon, when he played this program:

Sonata, op. 27, No. 2.....Ludwig van Beethoven
Nocturne in D flat.....Frederick F. Chopin
Etude, op. 10, No. 6.....Frederick F. Chopin
Valse, op. 64, No. 3.....Frederick F. Chopin
Polonaise in C minor, op. 40, No. 2.....Frederick F. Chopin
Prelude and fugue in E minor.....Felix Mendelssohn
Fantaisie (Kreisleriana, No. 7).....Felix Mendelssohn
Romance, op. 28, No. 2.....Robert Schumann
Scherzo, op. 99, No. 13.....Robert Schumann
Capriccio.....Scriabin-Tausig
Valse Brillante.....Barnett
"La Campanella".....Franz Liszt

More German Opera.—Wagner's "Die Götterdämmerung" will be given for the benefit of the University Settlement under the direction of Mr. Walter Damrosch, at the Metropolitan Opera House on Friday evening, March 9, with Materna as "Brünhilde," Anton Schott as "Siegfried" and Fischer as "Hagen."

The West Side Vocal Society's Concert.—It is satisfactory to note the decided progress made by this young society under the direction of Mr. Charles E. Mead, its conductor. The second concert given on last Thursday evening was successful in every respect. The part songs and choruses were well chosen for variety, and the voices so carefully drilled to sing them, that they were in many instances encored. Miss Emma Leona Robbins presided at the piano, and her arduous work throughout the evening proved that she is not only a skilful but artistic accompanist. Her rendering of Ardit's duet, "A Night in Venice," with Mr. F. W. Shepperd, tenor, was received with such favor that it had to be repeated. Hiller's part song, "O World, Thou art Wondrous Fair," for men's voices, with soprano solo, was given with good effect. Matilda Scott-Paine was the soloist, and her fine voice was heard to much advantage. As usual Mr. Walter B. Rogers was in excellent form and played his cornet solo so effectively that he was recalled twice. Mrs. George Beveridge, soprano, and Mr. David G. Beeching, baritone, rendered several solos very acceptably, and both singers were encored. The quartets "The Parting Kiss," "Pinsuti," and "Fair Luna," Barnby, were well sung by Mrs. W. D. Love, soprano; Mrs. Charles E. Mead, con-

tralto; Mr. W. T. Hall, tenor, and Mr. D. G. Beeching, baritone. The very large audience present indicated that the West Side Society has rapidly grown in popularity. At the next concert in March the cantata "Ruth" and a miscellaneous program will be given.

Oratorio Society Concert.—Bach's "Passion According to St. Matthew" will be the work given by the Oratorio Society at its next concerts on Friday afternoon and Saturday evening. The soloists will be Miss Charlotte Walker, soprano; Miss Marguerite Hall, contralto; Mr. William F. Rieger, tenor, and Mr. Ericsson Bushnell, bass. The Symphony Orchestra under Mr. Walter Damrosch will play the orchestral accompaniment, Mr. Frank Seely the organ, and Mr. Jan Koert the violin obligati.

Bailey Springs University.—The second Faculty Concert at the Bailey Springs University, Alabama, took place last Friday evening, February 16, under the direction of the well-known pianist, Jaroslaw de Zielinski, of Buffalo, who has charge during the season of '93-4 of the musical department of that flourishing institution. The following was the excellent program:

Second small suite, for four hands.....Arthur Bird
Mrs. Tatum and Miss Strickland.
"Meadow Sweet".....John Hyatt Brewer
"I Love and the World is Mine".....Clayton F. Johns
Mrs. C. H. Tatum.
Gigue in A.....Bach-MacDowell
Humoresque.....Otto Malling
Valse bluette, op. 72, No. 11.....Peter Tchaikowsky
Miss Stella Strickland.
"Where's Annette?".....Anonymous
Miss Jamie Thompson.
Barcarolle.....W. L. Blumenschein
"Shepherds all and Maidens Fair".....Ethelbert Nevin
Nocturne, op. 92, No. 1.....Francois Chopin
Concert polonaise, op. 72, No. 7.....Peter Tchaikowsky
Mr. J. de Zielinski.

Dance of the Dragon Flies.....Carl Reinecke
(With violin obligato by Miss Corinne Porter.)
Mrs. C. H. Tatum.

Chaconne, for two piano, four hands.....Jochin Raff
Mrs. Tatum and Mr. de Zielinski.

Seventh Slivinski Recital.—Mr. Josef Slivinski gave his seventh piano recital in this city in the Madison Square Concert Hall last Saturday afternoon, when he was heard in the following program:

Variations in C minor.....L. van Beethoven
Fugue in E minor.....Geo. F. Händel
Impromptu in C minor.....Franz Schubert
Etude, "Si oiseau j'étais".....Adolph Henselt
Sérénade.....Anton Rubinstein
Etude in F minor.....Franz Liszt
Soirée de Vienne, No. 7.....Robert Schumann
Etudes Symphoniques.....Robert Schumann
Nocturne in D flat.....Frederic F. Chopin
Impromptu in G flat.....Frederic F. Chopin
Valse in A flat.....Frederic F. Chopin
Fantasia in F minor.....Frederic F. Chopin

The Lavins Arrive.—Mr. and Mrs. William Lavin (Mary Howe), fresh from their Berlin successes, arrived on the Bretagne last Monday. They will be soon heard in concert in this city.

An Artist's Recital.—A recital was given before the members of the Amateurs' Musical Club, Chicago, at Kinsleys, on Tuesday afternoon of last week by Mr. E. A. MacDowell, and George Ellsworth. This was the program given:

Courante.....Bach
Prelude.....Bach
Minuet, op. 78, No. 3.....Schubert
Allegro, op. 22, No. 1.....Schumann
Songs—
"Bluebell," op. 26, No. 5.....MacDowell
"The Clover," op. 26, No. 3.....MacDowell
"Thy Beaming Eyes," op. 40, No. 8.....MacDowell
Idyll, op. 28, No. 4.....MacDowell
"The Eagle," op. 32, No. 1.....MacDowell
"The Brook," op. 32, No. 2.....MacDowell
Poem, op. 31, No. 3.....MacDowell
Improvisation, op. 46, No. 4.....MacDowell
Czardas, op. 24, No. 4.....MacDowell
Songs—
"The Robin Sings in the Apple Tree," op. 47, No. 1.....MacDowell
"Midsummer Lullaby," op. 47, No. 2.....MacDowell
"Folk Song," op. 47, No. 3.....MacDowell
"Through the Meadow," op. 47, No. 8.....MacDowell
"A Sad Little Girl," op. 7, No. 4.....T. Strong
Wedding March, op. 6, No. 5.....MacDowell
"The Nightingale".....Alabiéff-Liszt
Hexentanz.....MacDowell

E. I. Darling's Death.—The dispatch from Mt. Clemens, Mich., printed in Wednesday's "World," announcing the death of Edward Irving Darling, called forth widespread regret here in musical, dramatic and social circles. Mr. Darling was born October 9, 1862, and was educated at the Kentucky Military Institute and Mt. Pleasant Military Academy, where he won high honors. His musical ability was prominent even in childhood, and when he was only fourteen years old his compositions were accepted by publishers. Before he attained his majority his light opera, "The Jolly Bachelors," ran in this city for over a year with success.

It was soon followed by "The Gentlemanly Savage," which was played by Nat Goodwin, Margaret Bell and others. Mr. Darling composed the music for an opera for Emma Abbott and at the time his illness came on he was engaged in composing one for Estelle Clayton.

His literary work also won much praise, especially his

poem, "Echo of the Lake," dedicated to his friend, Senator Morgan, of Alabama. Mr. Darling was a great favorite in Washington and held a European consulship under Secretary Blaine.

Socially Mr. Darling was prominent also. His mother, Mrs. Flora Adams Darling, a member of the Massachusetts Adams family, is well known as the founder of the Daughters of the Revolution. Edward Irving Darling's father was Gen. Edward I. Darling, of Louisiana, who was killed in the Confederate service. Mr. Darling is buried in Mount Clemens until his mother returns to her home in Washington, when he will be reinterred by the side of his father, whose body will also be brought to the banks of the Potomac.—New York "World."

Scharff Concert.—A concert was given in Fifth Avenue Hall last Wednesday evening by Mr. Isidore Scharff, assisted by Miss Bécard, and Messrs. Miguel Castellanos and Ph. Mittell in this program:

Sonata, F major, piano and violin.....Grieg
Messrs. Castellanos and Mittell.
Aria from "Semiramide".....Rossini
Miss Bécard.
Etudes—
C sharp minor.....Chopin
C minor.....Chopin
Aria, from "Freischütz".....Weber
Mr. Castellanos.
Romanze, for violin.....Ries
Mr. Isidor Scharff.
Aria.....Maillart
Miss Bécard.
Valse, caprice, E flat.....Rubinstein
Mr. Castellanos.
Aria, from "Tannhäuser".....Wagner
Mr. Isidor Scharff.
Duet, from "Glockchen des Eremiten".....Maillart
Miss Bécard and Mr. Scharff.

Mr. Scharff has a powerful voice which he uses with some effect, but with little finish. Mr. Castellanos gave a satisfactory performance of his solo numbers, displaying an excellent technic, and with Mr. Mittell gave an excellent reading of the Grieg sonata. There was a large attendance, and the audience was quite enthusiastic.

Organ Opening at Rushville.—W. H. Donley opened a new organ on February 7 in the Christian Church at Rushville, Ind., assisted by Mrs. Lavona Posey, soprano; Miss Sharley Sleeth, mezzo-soprano; Mrs. Nell McVay, contralto, and Mrs. Fannie Ayres, pianist.

Sivori Dead.—Ernest Camille Sivori, the violinist, died on Monday at Genoa. He was born at Genoa on October 25, 1815, just after his mother had returned from a concert at which Paganini played. Paganini had the greatest influence upon his career. He was Paganini's only pupil, and his master's art affected his style through his life. At the age of six years he played in public, and when ten years old he was heard in Paris and London.

After a tour through Europe he visited the United States and South America in 1841 and aroused so much enthusiasm that his way to the concert hall was often strewn with flowers. He made a fortune, which he afterward lost in speculations. In 1880 the French Government gave him the decoration of the Legion of Honor. He was the author of many compositions for the violin.

Died at Madrid.—Francisco Asenjo Barbieri, a well-known Spanish composer of music, died on Monday at Madrid. He was born in 1828. In 1868 he was named professor of harmony and musical history at the Madrid Conservatory, but he refused the place, and in the following year was appointed director of the Royal Theatre. He was the author of innumerable criticisms on the history and literature of music.

Dvorak Re-engaged.—Dr. Antonin Dvorák has been re-engaged by Mrs. Thurber for two years at \$15,000 a year—the year to comprise seven months at the college.

Third Historical Concert.—The third of the concerts following the general plan of "noted composers and their works" was given at Worcester, Mass., Tuesday evening of last week, when the following compositions by Beethoven were given:

Introductory paper.....Mr. Walter M. Lancaster
Piano sonata, No. 18, op. 31, No. 3, E flat.....Mr. B. D. Allen
Introduction and aria, Act II, "Fidelio".....Mr. G. Frank Munroe
Adagio from "The Moonlight Sonata".....Mr. C. H. Grout
Arietta, "In questa tomba".....Mrs. May Sleeper-Ruggles
Sonata, for violin and piano, op. 30, No. 3.....
Mr. Arthur W. Knowlton, Mr. Chas. Grout.
Minuetto. Allegro vivace.
Song, "Adelaide," op. 46.....Mr. G. Frank Munroe
Sonata Pathétique, op. 13.....Mrs. F. H. Esters
With accompaniment for second piano by Henselt.
Miss Gertrude Pendergast

Wissner Hall.—An interesting concert was given Wednesday evening before a large and fashionable audience at Wissner Hall by Carl Bruchhausen, who is a very fine musician and an excellent pianist. He was assisted by Bruno Oscar Klein, Miss Mary E. Byrne, Pedro de Salazar and Henry Schroeder. Miss Byrne sang two beautiful songs by B. O. Klein. Miss Byrne has a very fine soprano voice, and sang the songs with musicianly feeling, and the exquisite accompaniment of the composer added to the pleasure the audience derived therefrom. Mr. Carl Bruchhausen played Klein's capriccio, op. 41, and Liszt's "Rigoletto"

fantasie with fine technic and brilliancy. Mr. Wissner was again complimented by the many musicians and artists present on the success of his grand piano. The Wissner piano is now used in many prominent concerts both in New York and Brooklyn, and all pianists who have used it declare that it has no superior.—Brooklyn "Eagle," February 17.

Franck-Bach.—Miss Valesca Franck, pianist, and Miss Johanna Bach, contralto, were among the soloists at the concert at Männerchor Hall last Sunday evening, where their artistic work won for them strong encomiums.

Cincinnati Orpheus.—Rita Elandi, soprano, and Adele Aus der Ohe, pianist, were the soloists at the second concert of the Orpheus Society of Cincinnati on February 8. Under the direction of Mr. Chas. A. Graninger this program was given:

Salamis.....Gerusalem
Gavot.....Bach-Saint-Saëns
Nocturne in D flat.....Napravnik
Valse in E minor.....Chopin
Miss Aus der Ohe.

"The Bird".....Soederberg
"Serenade".....Frieberg
"Madre Pietosa".....Verdi
Rita Elandi.

"The Three Fishers".....Goldbeck
"St. John's Eve".....Rheinberger
Rhapsodie Hongroise, No. 12.....Liszt
Miss Aus der Ohe.

"From a Bygone Day" (folk-song).....De Koven
"The Duke and the Money Lenders".....
Waltz song, "Diletto".....Luckstone
Rita Elandi.

Waltz.....Strauss

Jessie Shay's Concert.—Miss Jessie Shay, with the assistance of Anton Hegner, will give a concert this evening in Chickering Hall. Miss Shay has made rapid strides in her art, and in the attractive program prepared much pleasure is to be expected.

A New Soprano.—Mr. W. R. Chapman has engaged as the soprano of his choir at the Madison Avenue Reformed Church for the coming year Miss Hilda Clark, who comes from Kansas City. Miss Clark is a hard worker and young.

Jeanne Franko.—Jeanne Franko will be the violinist at the reception of the Professional Women's League, to be held in the salon of the Hotel Brunswick, Wednesday afternoon, February 28, 1894, at 3 o'clock.

Wm. H. Rieger.—Mr. Wm. H. Rieger has been engaged for the performance of Bach's Passion Music by the Oratorio Society Friday and Saturday. It will be remembered Mr. Rieger made a great success in this music at the same concert last year.

Laura Louise Wallen.—Miss Laura Louise Wallen, mezzo soprano, will make her first public appearance on the 27th inst. at a concert to be given in the Mendelssohn Glee Club Hall, at which she will be assisted by Mr. Perry Averill, baritone; Mr. Victor Herbert, cellist, and the Mendelssohn Quartet Club.

Symphony Society.—Tchaikowsky's Sixth symphony and Beethoven's Ninth (Choral) symphony will both be played at the next concert of the New York Symphony Society on Friday afternoon and Saturday evening, March 16 and 17.

Sousa's Great Tour.—On next Monday at Madison Square Garden Sousa and his band begin a season of forty-one weeks of solid daily concerts. This will beat the record, and by the time the last concert is given, which will be on the arrival of the band from the St. Louis Exposition, on December 8, they will have earned a rest. The itinerary of the band for this nearly ten months is as follows:

From February 26 until March 3, daily concerts at the International Wine and Tobacco Exposition at Madison Square Garden, New York city.

From March 4 until May 13 (ten weeks), a tour to and from and an engagement of several weeks at the California Midwinter Exposition.

From May 13 until June 17, daily May and June concerts at Madison Square Garden, New York.

From May 17 until June 29, a festival concert tour.

From June 29 until September 3, at Manhattan Beach.

From September 5 until October 30, at the St. Louis Exposition.

From October 31 until December 8, a tour of concerts from St. Louis to New York.

Besides the strain involved in this unprecedented season of concerts, Mr. Sousa is writing a new opera for De Wolf Hopper, which is to be produced by the latter prior to August 1. Verily, there is nothing succeeds like success, and Bandmaster Sousa is apparently on the top wave.

J. Warren Andrews.—J. Warren Andrews, of Plymouth Church, Minneapolis, is a busy man these days. In addition to his teaching he has just finished a performance of "The Messiah" in three parts on the first Sunday of the last three months, and also directed a series of five concerts in aid of the library fund of the church, besides giving the musical selections of a course of five lectures by Rev. Geo. H. Wells.

Bach Club in Boston.—Martin Roeder has organized a choral society consisting of the very best vocal talent available for the exclusive study and cultivation of John Seb. Bach's works and those of his great Italian contemporaries. This club of course is of very exclusive character, and the members of it may be congratulated to have found such an

able man and clever musician to be the head of the organization. As soon as the club will be ready with the work some of Bach's less known cantatas will be given. The Cambridge Academic Vocal Club is also a new singing society organized by Martin Roeder and promises very well. It goes without saying that the latter club has also an exclusive character as to its programs and artistic features.

The Conservatory of Church Music.—The Rev. Joseph Graf has added to the Conservatory of Church Music a special building as an organ studio. Jardine has set up one of his two manual twelve stop organs, which is worked by an electric motor. The studio is handsomely fitted up, lighted by electricity and heated by steam, and it will be open to students and professors every day from 8 o'clock A. M. till 10 o'clock P. M. The Conservatory of Church Music will give a concert at Music Hall March 28, when the \$3,000 golden Sobmer Piano will be disposed of to the lucky holder of the winning ticket. The proceeds of this concert will be funded to give free scholarships to deserving organ students.

New York College Concert.—The semi-annual students' concert of the pupils of the New York College of Music was given in Chickering Hall on Friday evening of last week, and proved a thoroughly enjoyable affair. The hall was completely filled with the students and friends of the college, who thoroughly enjoyed this excellent program:

Piano solo, Concerto, F sharp minor (first movement).....Hiller
Miss Helen Frost.
(With accompaniment of a second piano.)

Soprano solo, "Because of Thee".....Tours
Miss Fannie Rich.

Violin solo, Fantasie.....Vieuxtemps
Master Leo Buerger.

Piano solo, Concerto, D minor (third movement).....Mozart
Miss Lillie Seckendorf.

(With accompaniment of a second piano.)

Soprano solo, "Let the bright Seraphim" (from "The Messiah").....Händel
Miss Florence Falcon.

Piano solo, "Capriccio Brilliant".....Mendelssohn
Miss Florence Terrel.

(With accompaniment of a second piano.)

Violin solo, Concerto (first movement).....Mendelssohn
Miss Emma Pilat.

Soprano solo, Aria from "Puritani".....Bellini
Miss Gertrude D. Silver.

Piano solo, Concerto (first movement).....Grieg
Miss Henriette Seckendorf.

(With accompaniment of a second piano.)

Of the piano pupils Miss Henriette Seckendorf gave an artistic performance, and little Lillie Seckendorf—a little mite of humanity—did a really creditable piece of work. Miss Frost and Miss Terrel also gave their numbers in a satisfactory manner. Miss Rich sang her solo with much sentiment and displayed her excellent voice to good advantage. Miss Falcon lacks flexibility, but has a powerful voice of considerable range, and was well received. Miss Gertrude Silver gave an air from "Puritani" with much brilliancy, and was given half a dozen recalls; but no encores were permitted—a new departure at these concerts, for which Mr. Lambert deserves much credit.

A Chicago Concert.—Mr. F. Wight Neumann, who has proved himself to be the most enterprising manager in Chicago, brought to the city this week the Pevny sisters and Mr. Remenyi, the violinist. Their first concert took place at Central Music Hall on Thursday evening and was a complete success. The stage was beautifully decorated, the house was full, and the Pevny sisters scored quite a triumph, as they were both repeatedly recalled. Mr. Remenyi also seemed to be a great favorite of the public, as he was also encored, but it must be acknowledged that the best and most perfect work of the evening was done by the pianist, Mr. de Riva-Berni.

Third Spiering Concert.—The third chamber concert by the Spiering String Quartet takes place in Kimball Hall, Chicago, on the evening of February 27. It will have the assistance of Mrs. Emma Romeldi and Mr. Hans von Schiller. The program will consist of the quartet in A minor, op. 51, Brahms; the aria "Il va venir," "La Juive," Halévy, and the piano quartet in B major, op. 110, Hans Huber.

The Opera.—This is the last week of the opera. Last Monday night "Werther," by Massenet, was to have been sung, but "Carmen" was given instead, owing to the indisposition of Jean De Reszké. To-night, "Les Huguenots," Thursday evening, "Carmen," Friday night, "Faust," and at the matinée, "Marriage of Figaro." The company goes to Boston for two weeks, thence to Chicago for a month, and returns here in April for a supplementary season of three weeks. The advance sale in Boston is enormous, over 1,000 subscribers at \$50 each being booked.

Flavie Van den Hende.—Miss Flavie Van den Hende was the soloist at the last concert of the Brooklyn Cæcilian Society. In speaking of her work the "Times" of that city says:

A woman cello soloist is somewhat of a rarity. The instrument is not one that a woman might be expected to handle with ease, but Miss Van den Hende's playing readily dispels any idea of incongruity. She is a capable artist; she produces a true, sweet tone, and her technic is of the highest order.

Brooklyn Cæcilian.—The second private concert of the Cæcilian Society of Brooklyn was given under the direction

of John Hyatt Brewer at the Lee Avenue Congregational Church, Brooklyn, last Wednesday evening. A thoroughly enjoyable program was given before a large audience.

American Symphony Orchestra.—The first concert of the American Symphony Orchestra will be given in Chickering Hall Saturday evening, when Mr. Sam Franco will conduct this program:

Overture, "Egmont".....Beethoven
Symphony No. 35, D major.....Mozart
Cello solo.....

Variations from Suite No. 1.....Moszkowski
Concert aria, op. 94.....Mendelssohn
Mrs. Theodore J. Toedt.

Prelude, "Die Meistersinger".....Wagner

Sunday Music.—Melba, Lasalle, Plançon and Pettigiani were the soloists at the Metropolitan Opera House last Sunday evening; Anton Seidl conducted. At Music Hall Marteau was the principal soloist, the vocalists were Plunket Greene and Myrta French. The orchestra was, as usual, under Mr. Damrosch's direction.

More Lenten Recitals.—Mr. Chas. H. Morse is giving a series of Lenten recitals on the organ of Plymouth Church, Brooklyn, the first of which was given last Thursday afternoon, and which proved a most enjoyable musical treat. Miss Myrta French assisted.

Theodora Pfaffin.—Miss Theodora Pfaffin will sing at the Peabody concert in Baltimore on March 3, and at Columbus, Ohio, on March 5, and at Plainfield on March 15.

Howe-Lavin.—Mr. William J. Lavin and his wife, Mary Howe, arrived from Europe on Monday on La Bretagne and have gone to Brattleboro for a few days. The concert company of which they are at the head begins its tour at Washington, in Metzerott Hall, on Friday evening, March 2, thence coming to New York. They will give concerts three weeks in New England immediately thereafter and five weeks in the West, the bookings having all been nearly completed.

Cecilia and Fritz Gaul.—The second recital given this season by Miss Cecilia Gaul and Mr. Fritz Gaul was heard at Lehmann's Hall yesterday evening. Miss and Mr. Gaul are both very well known and appreciated in the musical world. The sonata in E flat major, No. 12, by Mozart, was the first number. It was rendered by Miss and Mr. Gaul on the piano and violin respectively. Miss and Mr. Gaul, having played so constantly together, have developed great concert of action, and their performance has a smoothness of detail which is often lacking between persons of less practice.

The other number for piano and violin was Grieg's sonata in G major, op. 13. This was delightfully rendered. "Gipsy Melodies," by Carl Tausig, was given as a piano solo by Miss Gaul, who played in her usual artistic manner. Mr. Gaul's only solo was suite No. 2, in F major, by Franz Ries. This suite is a very beautiful one and has five movements. It was rendered in a painstaking and masterly way, and was warmly received by the audience. The recital, though not very long, was thoroughly enjoyable.—Baltimore "Exchange."

Chas. Herbert Clarke's Musicale.—On Tuesday, February 13 last Mr. Clarke gave a musicale at his studio in Carnegie Music Hall, and judging from the expressions of delight from his guests, it can safely be put down as one of the most successful affairs of the season. Among those present were many prominent in society, and the profession were also well represented. Mr. Clarke opened the program in fine voice, singing German songs by Franz and Herbert. Mrs. Chas. Tyler Dutton sang in charming manner some songs of Mrs. Beach, also the duo from "Pagliacci," with Mr. George Ferguson, and with Mr. Perry Averill and the Mendelssohn Quartet Club the entire first scene from third act of "Tanhauser." It was very effective. Mrs. Dutton was very acceptable. She should be heard oftener in New York. Mrs. Clara Poole King, who is particularly at home in dramatic music, sang songs by Gounod and Bizet, and later some English songs charmingly. Mr. Ferguson delighted all by a fine performance of an aria by Massenet and some lighter songs. Mr. Adolph Glose and Miss Glose were heard with much pleasure in a piano duo, and the Mendelssohn Quartet Club, as on several other occasions, sang the "Pilgrim's Chorus" with excellent intonation. The artists were enthusiastic over the accompaniments played by Mr. H. Stanley Knight.

WANTED by a pianist, who has studied abroad for four years, and who contemplates returning to America next spring, a position as teacher of the piano at a well established Conservatory or Academy. Address: "K. R., Office of THE MUSICAL COURIER, 10 Union Square, W., New York City.

CHURCH ORGAN FOR SALE AT A BARGAIN.—Now standing in Fourth Presbyterian Church, West Thirty-fourth street, New York. Contains two manuals of full compass and pedals, 22 speaking stops; in very good condition; built by Messrs. Jardine & Son about 20 years ago. For further particulars address Farrand & Votey Organ Company, 1945 Park avenue, New York.

"Die Walkure."

"DIE WALKÜRE" was sung at Music Hall Tuesday evening of last week for the benefit of the Workingman's School, of 100 West Fifty-fourth street. This was the cast:

Brünnhilde.....	Amalia Materna
Sieglinde.....	Mrs. Koert-Kronold
Fricka.....	Miss Sigrid Wolf
Sigmund.....	Anton Schott
Wotan.....	Emil Fischer
Hunding.....	Conrad Behrens
Helmwig.....	Charlotte Walker
Ortlinde.....	Ida Klein
Gerhilde.....	Helena Brandt
Waltraute.....	Marie Maurer
Rossweisse.....	Mildred Golding
Siegrune.....	Anna Fields
Grimgerde.....	Nina Hartmann
Schwertleite.....	Lena Goettich
The Symphony Orchestra.	
Musical Director.....	Mr. Walter Damrosch

The hall was crowded. The work, with its superb color, dramatic and sustained intensity, exquisite melodic episodes and poetical glow and imaginative power, is worth a wilderness of the operatic compositions we have been listening to this season. It is meat and drink for the musician, and shames by its ideality and lofty dramatic purpose the make believe, the empty sham and conventional Italian and French opera.

But it was not an ideal performance, for some of the singers have lost the freshness of their voices, and the rotundity of their forms precluded plasticity in action. Materna was a vocally satisfactory Brünnhilde. Emil Fischer, grown gray in the service of the master, was the same effective "Wotan" as of yore. Mrs. Koert-Kronold was a surprise as "Sieglinde." This young artist sang with a fervor and breadth that were most satisfactory. The "Fricka" was Sigrid Wolf, and "Conrad Behrens made a satisfactory "Hunding."

Mr. Schott's "Sigmund" was deficient vocally and histrionically. The stage settings were of course meagre and unsatisfactory and the arrangement of the orchestra precluded concentration. Mr. Damrosch conducted with fervor. "Die Walkure" was repeated last Saturday afternoon, and a large sum was netted from both affairs.

The Symphony Society Concert.

THE fifth evening concert of the Symphony Society took place last Saturday evening in Music Hall. Mr. Walter Damrosch conducted this program, which was also played at the afternoon concert last Friday:

Overture, "Tannhäuser".....	Wagner
"All through the Night".....	Arthur Somervell
"Honor and Arms" ("Samson").....	Händel
Mr. Plunket Greene.	
"Trauer Marsch".....	Schubert
(Orchestrated by Liszt.)	
Slavonic Rhapsody, G minor.....	Dvorák
Songs—	
"Wer sich der Einsamkeit Ergiebt".....	Schubert
"Ein Ton".....	Cornelius
"Weep ye no more, Sad Mountains".....	Battison Haynes
"The Zephyrs Bleat".....	Stanford
Mr. Plunket Greene.	
(Accompanied by Mr. Walter Damrosch.)	
Symphony No. 3, for orchestra, organ and piano.....	Saint-Saëns
I. Adagio; allegro moderato; poco adagio.	
II. Allegro moderato; presto; maestoso.	
(Dedicated to the memory of Franz Liszt.)	
Piano—Messrs. Arthur Friedheim and Victor Harris.	
Organ—Mr. Herman Hans Wetzler.	

The program was thirty minutes too long, as the symphony is a good mouthful to swallow without so many songs. It was an interesting concert, however, and Mr. Greene's fresh voice and manly style were as welcome as ever.

He did his best singing in the florid "Samson" aria and Cornelius' exquisite song, which is also an ingenious musical conceit. We know Liszt's capital arrangement of the Schubert march and Dvorák's bold and capricious rhapsody was given earlier in the season by Mr. Paur. The latter was not given with enough swing on this occasion.

Camille Saint-Saëns' symphony in C minor is a comparative novelty, for it was first played here by the Philharmonic Society under Mr. Theodore Thomas February 18 and 19, 1887. It was written for the London Philharmonic Society in 1886, and if we mistake not has had another hearing in this city in a popular Thomas concert given in Steinway Hall. Mr. Saint-Saëns has scored the work for three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one contra fagotte, four horns, three trumpets, three trombones, one tuba, three kettle drums, organ, piano, triangle, cymbals, with great drum, and the usual complement of strings. Saint-Saëns, past master in instrumentation, has his own notions about the redistribution and reinforcement of the orchestra, and we find some novel arrangements here. The bass and alto instruments are brought into full play—such as the counter-octave, bass clarinet, double bassoon and tuba. The horns also play an important rôle. The scanty use of the piano is defensible. Saint-Saëns wished a piano, not a harp arpeggio, and the scale runs in the presto could not be given on the harp with the same effect. The organ is,

however, much more happily employed and is peculiarly effective in the choral theme. Mr. Wetzler handled the instruments with musicianly ease and skill.

But the work as a whole, while it has an elegiac character, as befits its dedication, is from the head and not the heart, to use a popular term. It smells of the lamp, and is strongly redolent of Liszt and Berlioz. There is one quotation from Wagner at the end of the "poco adagio," while the entrance of the first adagio sounds suspiciously like a familiar figure in Schubert's B minor symphony. The symphony is divided into two parts, and its thematic material is as a whole not commensurate with the cunning workmanship bestowed upon it. Saint-Saëns seeks to avoid the purely banal and almost runs aground on the shoaling sands of scholasticism. An intellectual but not an emotional work, this Third symphony has not contributed materially to its author's fame, despite the elaborate and ingenious musicianship displayed.

Wagner and His Pets.

WHEREVER Wagner made his home he liked to be surrounded by animals, writes Henry T. Finck, in "Our Animal Friends." His cook, Vrouka, in describing his home at Lucerne, writes:

"Then we have chickens, peacocks, our two dogs, which often prove a real pastime." Two dogs, the cook says, whereas Mendez, Gautier and Pohl mention only one. Doubtless the cook knew best; but the "enormous" Newfoundland Russ was obviously the more notable of the two. Pohl says of this dog (which now lies buried in the Wahfried garden, at Bayreuth, at his master's feet), that "it took Stocker, who came out at Russ' signal, some time to convince the faithful guardian that I was an admirer of the master. Afterward we—Stocker, Russ and I—became the best of friends."

F. Avenarius, the son of Wagner's half sister, has preserved two anecdotes, which show that a love of animals, like a love of nature, was a trait of Wagner's childhood.

The boy went all over town hunting for good natured dogs, and forming friendships with them. One day he heard whining sounds in a ditch, and found a young puppy. Knowing that no such addition to the large family at home would receive official approval, he secretly smuggled it into his bedroom, where he fed it and kept it warm until it was betrayed by its whining.

On another occasion his mother heard squeaking sounds in his room, but could not locate them. When the teacher came to give the boy his lesson he noticed a peculiar, disagreeable odor. Investigation brought to light in Richard's bureau a whole family of young rabbits. "The poor things would have died," was the boy's excuse. He had made an air hole for them, and his sister had provided the food.

Only once in his life did Wagner kill an animal for amusement. He joined a party of young hunters, and shot a rabbit. Its dying look met his eyes, and so moved him to pity that nothing could have ever induced him to go hunting again. The impression here made on him is echoed in the libretto of his early opera "The Fairies," where the doe is hit by the arrow: "Oh, see! the animal weeps; a tear is in its eye. Oh, how its broken look rests on me!"

And again, in his last work, in the pathetic lines of "Gurnemanz" reproaching "Parsifal" for killing the sacred swan. Animals are introduced in all but three of his operas ("Dutchman," "Tristan" and "Meistersinger"). There are horses in "Rienzi," "Tannhäuser," "Walküre," "Götterdämmerung;" a swan and dove in "Lohengrin;" hunting dogs in Tannhäuser;" a toad and a snake in "Rheingold;" a ram in "Walküre;" a bear, a dragon and a bird in "Siegfried;" ravens in "Götterdämmerung;" a swan in "Parsifal."

The swans, the bird and the dragon are accompanied by some of the most characteristic or beautiful music in the several operas; and it is interesting to note that the swan motive in "Lohengrin" reappears in a modified form in "Parsifal," just as a few motives from "Tristan" are introduced in the "Meistersinger," where "Sachs" alludes to that legend. In this delightful kind of self quotation Wagner followed the precedent of Mozart, who introduces a number from "Figaro" in "Don Juan"—with humorous intent, however, in this case.

When Wagner died, in his seventieth year, several interesting, artistic and literary projects were buried with him. One of these was to write "A History of My Dogs." It would have been an extremely interesting little book, no doubt; for, next to his work and a few intimate friends, there was nothing in the world to which he was so attached as to his dogs.

From his early youth to his last days he always had one who was his constant companion, whether he was writing or resting. At Magdeburg, in 1834, he had a poodle of musical propensities, who accompanied him to all the rehearsals at the theatre.

At first he was allowed to enter the orchestra circle; but when he permitted himself to "criticise" the performances, this privilege was taken away from him, and he had to wait at the stage door to accompany his master home.

Wolzen thinks it was the same dog of whom Wagner related the following anecdote:

One day he took him along on an excursion in the Saxon Switzerland. Wishing to climb a precipitous rock on the Bastei, and fearing that the poodle might come to grief, he threw down his handkerchief for the dog to watch. But the animal was too clever for him. After a moment of deliberation he scratched a hole in the ground, buried the handkerchief for safe keeping, and then made haste to clamber after his master.

His next pet, at Riga, was a big Newfoundland dog named Robber. He belonged at first to an English merchant, but became so passionately attached to Wagner, following him by day and lying on his doorstep at night, that he was at last adopted as a member of the family. He, too, accompanied his master to all rehearsals, and on the way he always took a bath in the canal; being a Russian dog, he kept up this habit even in winter, provided he could find a hole in the ice.

His career as a musical critic was cut short, like that of the poodle. His favorite place was between the conductor's desk and the double bass player. The latter he always regarded with suspicion, because of his constantly pushing his bow in his direction.

One evening a sudden vehement sforzando push of the bow proved too much for him, and Wagner was suddenly startled and the piece interrupted by the cry, "Herr Capellmeister, the dog!" Robber had the honor of accompanying his master to Paris on that stormy ocean trip which lasted almost four weeks, and he is of course the canine hero of the novelette, "An End in Paris," which contains many autobiographic details in the guise of fiction. The temporary loss of this animal in London caused one of the deepest pangs of anguish his master ever felt.

The successor of Robber was Peps, the most famous of all dogs. He used to say that this dog helped him to compose "Tannhäuser."

It seems that when at the piano, singing with his accustomed boisterousness, the dog, whose constant place was at his master's feet, would occasionally leap to the table, peer into his face and howl piteously. Then Wagner would address his "eloquent critic" with, "What! It does not suit you?" and, shaking the animal's paw, would say, quoting "Puck": "Well, I will do thy bidding gently."

In later years, at Zurich, he loved to talk to his dog when taking his daily walk.

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62 Pages.

THE MUSICAL COURIER is on sale at all newsstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

IF the publication of false interviews and the editorial slush on impossible trade conditions constitute news, we candidly admit that we are "not in it." News must always cover facts; not hypotheses or imagination.

MR. C. DIECKMANN, of Decker Brothers, left New York last week for a month's trip to visit agents and representatives of Decker Brothers, chiefly in the West.

MR. ALFRED MEINBERG, heretofore with the Baltimore house of Wm. Knabe & Co., will be transferred to their New York house, to take the position in the salesrooms vacated by Mr. Theo. Pfafflin.

THE system adopted by Cornish & Co., of Washington, N. J., in offering and selling their pianos is subversive of all healthy trade. It also shows on the face that the piano must be a rather cheap affair if it can be offered on such terms as Cornish & Co. announce.

A GREAT improvement is noticeable over past editions in the 1894 "Credit Rating" book of the Thompson Reporting Company, of Boston. The volume is much larger, more reliable and in detail much improved, and consequently made more useful for the trade.

THE Richardson Piano Case Company are making a great many grand cases. The company is catering to this trade and it would be a good idea to give them a trial when figuring again. Honestly built cases at a cost in keeping with such work are what manufacturers can expect of the house, and they are nice people to deal with.

WM. TONK & BROTHER are striving to make 26 Warren street local headquarters for musical merchandise, and they are progressing in the plan. They state they did a larger business during January, 1894, than during January, 1893. This is certainly encouraging to everyone, as it shows that dealers are buying supplies of stools, scarfs, &c., which in turn proves that dealers are selling pianos, with which these things go. Wm. Tonk & Brother, with their standing for clean business, are deserving of the success they are enjoying.

IT is with more than the usual newspaper pride that THE MUSICAL COURIER points to its past few editions as an evidence of the paper's reliability as a true guide to the trade. Knowing that there was no truth in any of the absurd rumors regarding a Steinway-Lyon & Healy alliance, this paper devoted no space to the discussion of the same. Compare our columns with those of a number of trade journals who devoted pages to imaginary impossibilities! The truth of it is that some of our esteemed "editors" are back numbers, ignorant of living issues.

THE Kimball branch house at Washington, D. C., is in "full blast," as we learn from our correspondent in that city. "Washington needs some shaking up in the way of Western enterprise," he says, "and these people propose, as I hear, to make a pretty lively racket." It would not surprise us in the least. The W. W. Kimball Company will present the distinguished pianist, Mr. Emil Liebling, of Chicago, to the musical select of the capital in a complimentary recital on Saturday, March 3, a Kimball Concert Grand to be used. Invitations have been issued to President and Mrs. Cleveland; Vice-presi-

dent and Mrs. Stevenson; the Cabinet and their families; the officers of the Army and Navy; the Senators and the Diplomatic Corps, many of whom have already reserved seats. It promises to be a notable occasion.

THERE is no truth whatever in the report that the Krell Piano Company, of Cincinnati, were about to dispose of their large factory plant to one of the electric light companies at a large advance on the cost. The factory is in such condition that it wouldn't pay the company to make any change whatsoever at present.

GEO. STECK & CO. offer a very encouraging report regarding the revival of business among their agents. During the past week orders have been received from several important Western concerns, and what is of special importance as denoting a better condition of affairs, dealers are paying up. Notes that it was anticipated would require a renewal are being paid when due.

A fair retail business is being done at the 14th street warerooms, in grands especially.

WE quote from a letter received from a reliable source at San Francisco; from a gentleman who is *au fait* in matters pertaining to the piano business: "Kohler & Chase and Sherman, Clay & Co. are drawing in their branches from Seattle, Portland, San Diego, Los Angeles and San José. Curtaz is doing the same and has dropped Gardner & Zellner (Los Angeles), Christianier and Wiley B. Allen. Kimball Company and Chicago Cottage Organ Company seem to be setting up pins." It looks a little as if these two houses were doing about the same thing in the East.

ACCORDING to a certain trade paper in our line a music trade paper is independent

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THAT old game of getting piano or organ firms into disputes and controversies and then playing the mutual friend and subsequently the mutual enemy and getting money from both sides is played out—isn't it? It wasn't journalism and hence the journals brought out under such auspices always went overboard. No; it cannot be worked any more, old man, and one reason for its decline is THE MUSICAL COURIER, which will not permit the old schemes to go through when they are attempted. There is no more money to be made in that fashion; and without such possibilities there is no more room for certain journalists. You are doomed; your days are numbered.

—Pratt, Read & Co. have put their ivory sawyers at work again after an enforced vacation of four months. They are hopeful of an immediate improvement in business.



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THOSE brainy, far-seeing men of the piano and organ trade who instinctively anticipate the character and tendency of events, and who, in fact, are active agents in bringing them about, have been quietly at work co-operating to rearrange many of the conditions disturbed by the panic of 1893, and giving new shape to many concerns which will henceforth become more prominent in their respective sections.

The general policy outlined by a number of the great Western houses is gradually securing a firmer footing and extending itself in such portions of the country where it has hitherto only undergone an experimental trial. The theory that alliances between great manufacturers and important factors on one side and local dealers on the other must necessarily act beneficially for all concerned is becoming a more active practice daily.

It will be observed in course of this review that the chief factor in the movements recorded in this review is the Chicago Cottage Organ Company of Chicago, one of those large, comprehensive institutions that has already stamped its impress upon the general piano and organ industry and trade of the country with such vigor that its future work will be watched with constantly increasing curiosity.

H. D. Cable.

Mr. H. D. Cable, president of the Chicago Cottage Organ Company and the Conover Piano Company, recently spent several days in this city, and before leaving for the West will visit Boston and, in all probability, Baltimore, Washington, Richmond and other Southern points. He is accompanied by one of his trusted lieutenants—Mr. F. W. Teeple, one of the best posted and most intelligent of the younger members of the trade. Mr. Cable is, as is well known, a man of unusual attainments in the field of commerce and trade, endowed with perspicacity, energy, mixed with caution and conservatism, and a comprehensive intelligence that enables him to survey the whole situation of the trade in a broad and politic manner. What H. D. Cable has already accomplished is sufficient to enroll his name among the limited number of great men of the music trade of the country, and every new departure of his various allied interests will attract attention throughout the trade.

Freyer & Bradley Music Company.

Mr. Cable was here, among other reasons, to attend the annual meeting of the Freyer & Bradley Music Company, of Atlanta, held last Saturday, February 17, at the office of Kranich & Bach. The following directors were elected for the next twelve months: H. D. Cable, H. Kranich, Thos. F. Scanlan, Jacques Bach, J. W. White (Wilcox & White), C. L. Freyer and Mr. F. L. Freyer, the original founder of the old house. The directors elected the following officers:

President.....Thomas F. Scanlan
Vice-President.....Helmuth Kranich
Secretary and Treasurer.....W. W. Crocker

The paid up capital of the company is \$65,000, and in addition to the Steinway piano controlled in a number of counties in Georgia the company will control that State for the sale of the Conover, Kranich & Bach and New England pianos, the Chicago cottage organs and the Wilcox & White "Symphony." The Kranich & Bach pianos enjoy a great reputation throughout the whole of the State. We wish to say that there are probably a few counties in which old agents will continue to handle some of the above instruments independently, but the general scheme embraces the State of Georgia.

Mr. Scanlan, who is the president of the company, has unquestionably attained one of the most important positions in the piano industry of the Union. His factory in Boston is one of those enormous

industrial plants that arouse a sense of pride even among his competitors, from the inspiration it gives and the vista of possibilities it opens to piano men. His remarkable retail establishment in Boston, his New York and Chicago branches, and the ramification of his interests astonish those who know how vast his transactions have become. He is also at the head of the Kansas City Piano Company—a prosperous concern at Kansas City.

A. B. Campbell Music Company.

The name adopted by the successors of Manier, Lane & Co. at Jacksonville, Fla., is now definitely settled and is shown by the above head line. The officers are: A. B. Campbell, president; B. F. Manier, treasurer; J. W. Lane (one of the best salesmen in the South), secretary. The line of the Chicago Cottage Organ Company's goods will be handled exclusively by this company, which will lead off with that superb piano, the Conover. The capital stock, all paid up, is \$75,000. The trade is to be congratulated on the return to active duties of A. B. Campbell, Esq., a piano and organ man *par excellence*.

Nathan Ford Music Company.

The Nathan Ford Music Company, of St. Paul, Minn., one of the oldest, best known, best equipped and energetic music houses of the Northwest, has arranged with the Chicago Cottage Organ Company to handle its full line of goods, beginning with the Conover piano. No other instruments will be handled by the Nathan Ford Music Company, except one of the great Eastern leaders, the selection not having been made up to date. Arrangements have been made to begin at once a vigorous trade campaign throughout the whole Northwest, and we anticipate good news from the company.

S. K. Myers Music Company.

As may be known, when the firm of Myers & Early, Fort Dodge, Ia., dissolved, Mr. S. K. Myers arranged to open up on a large scale under the above title at Cedar Rapids, Ia., in combination with the Chicago Cottage Organ Company. The company at Cedar Rapids handles that line of goods exclusively. Mr. J. G. Early, one of Iowa's progressive piano and organ men, remains at Fort Dodge, and will also handle exclusively the full line of the Chicago Cottage Organ Company.

Harding & Miller.

S. V. Harding, of Seymour, Ind., is one of the most important dealers in the State of Indiana. His force of employees numbers somewhere about 50, and he does a most extensive trade in many counties. He has been in combination with the Chicago Cottage Organ Company for some years past.

Some time ago under his auspices the firm of Harding & Miller was established at Evansville, Ind., and this house has also opened a branch at Paducah, Ky. All of these concerns handle the Conover piano and the line of Chicago Cottage Organ Company's goods.

Denver Music Company.

Mr. Coloney, the proprietor of the Denver Music Company, Denver, Col., is about removing his business to a new and large wareroom. The company opens on March 1 with a full line of sheet music, musical merchandise and the Conover piano, together with the line of the Chicago Cottage Organ Company exclusively. Trade in Colorado is much more promising than the conditions of last year could have led us to hope. Business has revived and musical instruments are again in demand.

Junger & Gass.

Mobile, Ala., has in Messrs. Junger & Gass one of those concerns that understand how to push trade. The house has arranged to handle the full line of goods of the Chicago Cottage Organ Company, with one exception, and that is the Wegman piano, which they have made a feature in their trade.

We wish to add that the Nashville Music Company, of Nashville, Tenn., also handles the Chicago Cottage Organ Company's line exclusively. This new concern is determined to establish itself firmly in its State.

One of the best dealers in Alabama is Mr. E. E. Forbes, at Anniston, who does an extensive trade. He enjoys the respect and admiration of his community for the manner in which he has built up his business. He also enjoys credit and confidence in

the trade, and he handles the complete line of the Chicago Cottage Organ Company.

Summary.

The ramifications and connections of the Chicago Cottage Organ Company extend in all sections of the country, the above being a few of the latest that merely increase the already extensive list of houses doing business under the auspices of the great Chicago house. Several moves now under consideration, which will be duly announced, will come as surprises to the class of firms that are in the habit of letting trade "take care of itself." But in reality that is just what trade is doing, although in a sense somewhat different from the interpretation given by those who use the phrase.

From the modern scientific point of view trade will take care of itself, because of the operation of the law of natural selection. It will drift to those who take care of it, which in its broadest sense is the same thing. We are not in a philosophic or reflective mood at present, and leave all speculation on the results of certain phases of the piano and organ trade to those chiefly interested, but if there is not sufficient in this article to induce some firms to put on their thinking caps, then we shall be compelled to apologize for living.

Strauch Actions.

WE commend the unexampled energy and intelligence displayed by Messrs. Strauch Brothers, the piano action manufacturers of this city, to the general attention of the trade for observation and imitation. There has been an uninterrupted period of progress with this house from the time just previous to the agitation of the great Chicago Exposition and during the term of that event until now, with all appearance to indicate its indefinite continuation.

Any firm that proves its capacity to conduct its affairs in such a spirit must naturally be credited with that ambition and pride that stand as evidence of a desire to associate its name with a product of merit, and hence it is that never before have the actions of Strauch Brothers enjoyed such great favor.

The recognition of the scientific construction and character was not only accorded to Strauch actions at the World's Fair; it is in their practical use among piano manufacturers that these actions enjoy the greatest praise and reputation. The firm is making beautiful specimens of these actions, and every day improves their standing and influence among piano manufacturers.

Roth & Engelhardt.

MR. ROTH, of Roth & Engelhardt, has been in St. Johnsville since the day their factory was burned, and is uniting his efforts with those of his partner, Mr. Engelhardt, in pushing the repairs to completion.

The fire was particularly an unfortunate one in that it interfered with the filling of orders for some concerns which have lately been secured as customers by Roth & Engelhardt for their actions.

Mr. Roth writes that he hopes to have the factory running again in a few days.

Robt. M. Webb.

ROBT. M. WEBB has leased the third and fourth floors of the New Home Building, No. 28 Union Square, and is now moving his machinery from the Brooklyn factory to this place.

The fourth floor will be used exclusively for the manufacturing department and the third floor for the stock of goods now being carried at 190 Third avenue.

Mr. Webb has contemplated the concentration of his manufacturing and wareroom business under one roof for several months, and has been very fortunate in securing quarters centrally located and favorably appointed for his business.

Mr. Webb expects to be fully settled in his new place within a month.

A Weber Change.

THE Weber piano is now handled by Lindsay & Co., Montreal, Canada. The deal was consummated recently, Mr. Albert Weber personally having it in charge.

—The varnisher at Mellor & Hoene's piano and music store at Pittsburgh has a curious freak of nature which he discovered a few days ago. In preparing a piece of yellow pine for some purpose or other he found a solid knot, which when planed developed a remarkable resemblance to the portrait of a woman.

She appears to be dressed in the fashionable style of to-day, with large puffed sleeves and a narrow waist. Her right arm hangs down by her side, while the left hand is supporting her head. What looks like a piece of delicate lace depends from the top of her head, and falls gracefully over her right shoulder. The piece of wood has been varnished and inclosed in a neat frame, so that at a little distance it bears a strong resemblance to a panel painting.—Pittsburgh "Dispatch."

CHICAGO TRADE DINNER.

[SPECIAL DISPATCH.]

CHICAGO, February 19, 1894.

THE tenth banquet of the Music Trade Association of Chicago was given at the Richelieu Hotel last Saturday evening, and lasted from about 6 until 11 o'clock. The following is a list of the gentlemen who were present, the special guests of the evening being Mr. Alfred Dolge, of New York, and Captain Crawford, known as "The Poet Scout."

Charles N. Post, president. J. B. Twichell, first vice-president; George P. Bent, second vice-president; Platt P. Gibbs, secretary; Charles C. Curtiss, treasurer; Alfred Dolge, Dolgeville, N. Y.; Capt. Jack Crawford, "The Poet Scout"; Isaac N. Camp, E. S. Conway, C. S. Brainard, W. F. Albright, Melville Clark, C. C. Russell, A. G. Chapin, Paul Dickinson, F. W. Hall, C. A. Hyde, C. B. Detrick, W. W. Lufkin, R. K. Maynard, S. H. Nichols, W. C. Howland, H. C. Dickinson, A. Sorenson, E. V. Church, J. M. Leitch, E. M. Liebbling, Herman Leonard, Geo. T. Link, Charles McDonald, A. G. Crane, H. M. Day, A. H. Reed, Charles Stanley, Robert B. Gregory, J. O. Byrne, E. M. Eastman, A. M. Wright, Louis Dederick, Chas. F. Thompson, John A. Newman, Chas. W. Newman, S. R. Harcourt, Thos. Floyd Jones, Joseph Shoninger, O. L. Fox, G. B. Armstrong, John E. Hall, C. B. Harger, Draper E. Fralick, W. L. Lindsey, H. F. Carson, A. L. Hardle, F. H. Smith, John W. Northrup, J. M. Hawkhurst, W. W. Griggs, W. A. Dodge, W. M. Van Meter.

The business of the evening was simply the election of new officers of the association. These new officers are the following named gentlemen: E. V. Church, president; John W. Reed, vice-president; C. S. Brainard, second vice-president; J. M. Hawkhurst, secretary; W. L. Bush, treasurer.

The chairman of the evening was the president of the association, C. N. Post, and the usual proceedings common to such meetings were gone through with.

Speeches were made by Mr. Alfred Dolge, Mr. Conway, Mr. Armstrong and Mr. Liebbling and a few remarks were made by some of the other gentlemen.

The main feature of the evening seemed to be a desire on the part of everyone present to enjoy himself to his utmost capacity and to aid his neighbor in doing likewise.

Mr. Dolge's speech was highly entertaining and replete with interest, and treated more particularly of his own connection with the music trade.

Capt. Jack Crawford gave some of his characteristic speeches and poems, aiding materially to the enjoyment of the audience, and the Sohmer Quartet of male singers is also entitled to its share of praise for adding to the pleasure of the evening.

There is nothing further that could be added to this report which would be of interest to the trade, and it would be impossible to do justice to the meeting by a description; one would be obliged to be present to fully appreciate it. It was simply a jolly affair.

JOHN E. HALL.

METHODS EAST AND WEST.

ONE of the most curious differences between the methods of Eastern and Western piano and organ manufacturers is seen in the difficulty experienced by music trade paper reporters and editors in securing information from the former and the ease and facility with which news are gathered from the latter. The Eastern man will appear circumspect, cautious and at times mysterious, when questioned for information required for publication; the Westerner will ask his assistants for aid in case he cannot furnish news himself. Every effort seems to be made among Eastern houses to suppress or stifle information regarding trade affairs; every opportunity is offered by the Western trade to get its movements rapidly chronicled for mental digestion by the dealer.

Nothing can be gained by the delay experienced in getting news which sooner or later must become public property. There is this difference, however. The Western man finds himself in more intimate contact with the trade because he uses the trade press more actively, as a means of inter-communication, than his Eastern brother does.

Compare, for instance, the Chicago Music Trade Association dinners with the methods of intercourse of the several Eastern associations; in this one instance alone a great moral can be found. Everything the Chicago association does is heralded broadcast

throughout the trade through the mediation of the trade press; everything the Piano Manufacturers' Association of New York and the other trade associations, such as the Musical Merchandise Association, do, is virtually and for practical purposes of general dissemination, suppressed.

It is with the greatest difficulty that a reporter of a music trade paper can gain the slightest authenticated item regarding the star chamber proceedings of the Eastern bodies. The Western association always distinguishes the music trade press at its conferences with positions of distinction.

It is doubtful whether the Eastern method will not soon be found not only to be obsolete, but really dangerous to the interests of the manufacturers. Their Western brethren are securing such manifold advantages from the publication of their remarkable activity that the Eastern houses must follow suit. We are living in an age when the press takes precedence over the postage stamp. The letter, the circular and all communications are of no value as compared with the press as a means of mutual inter-communication.

MR. HEALY.

MR. P. J. HEALY, head of the great Lyon & Healy house of Chicago, reached this city on Friday evening directly from his office. He left for Baltimore on Sunday night in company with G. K. Barnes, of Smith & Barnes, Chicago, to visit the firm and factory of Wm. Knabe & Co. and to attend to important matters of business. Mr. Healy consented to speak for publication:

"We have had more encouragement during this month up to the time of the great snow storm than any month has given us since the panic; our mails have been the largest, and the nature of the communications has been buoyant, and leads us to conclude that an active trade is before us.

"We shall not get into our new building on Wabash avenue until about May 1, the alterations requiring much more time than we originally anticipated. Including the basement we shall have over 100,000 square feet for business purposes.

"My son, James E. Healy will visit Antwerp, where we shall exhibit at the Exposition a full line of all our stringed instruments, including, of course, the Lyon & Healy harps. Notwithstanding bad times, last year was our largest year in harps.

"There is nothing of any importance or of general interest that I can tell the readers of the paper. We believe the worst is over; trade, we believe, will gradually assume its normal and natural conditions and as the country is rich and bound to be prosperous we should all do our best to bring around prosperous conditions."

Mr. Healy, after a trip East, will return to Chicago as soon as possible.

Genuine Crook.

PORTLAND, Ore., February 5, 1894.

Editors The Musical Courier:

I ASK you a favor of your valuable paper for the benefit of your musical subscribers. There is a man going around by the name of Clarence Smith who represents himself as an agent or manager of some large establishment. He has a card, introducing himself, from the Steinway or Knabe company; he understands musical instruments thoroughly, and his introduction from a reliable firm makes an impression on some of his customers. He is a genuine crook, for he served five months here in the Portland jail. I've sworn out a warrant for his arrest for obtaining money on false pretenses for a musical instrument.

The description of the man is as follows: Age, about 28 or 29 years; English by birth, which he cannot deny; small man, 5 feet 4 inches, dark hair and mustache and dark eyes. When he laughs a smile he exposes his upper front teeth.

Put the heading of it "Genuine Crook" and address 383 West Seventeenth street, Portland, Ore.

Respectfully,

CHAS. KLOUCKER.

—A. J. Sanford, dealer in musical instruments at Elgin, Ill., suffered severe loss by fire recently, which, however, was fully covered by insurance.

—The regular monthly meeting of the Piano Manufacturers' Association of New York and vicinity occurred on Tuesday, February 13. Only the regular routine business was transacted.

WANTED—Experienced piano stool salesman to travel. One for the East and one for the West. The James L. Haven, Company, 36 Plum street, Cincinnati, Ohio.

VARNISH FOREMAN—Energetic and thoroughly practical man, holding same position with a first-class manufacturing firm, is open for engagement, or would take contract, about March 15 or April 1. Address Varnish Foreman, care THE MUSICAL COURIER.

BENT'S NOVEL CATALOGUE.

A Crowning Departure.

IT will be generally admitted that it is difficult nowadays for a piano or organ manufacturer to put forth original literature for the use of the dealer. Hundreds of intelligent men are constantly at work delving and digging in the mental mine for new material to offer to the retailer as his pabulum for trade purposes. And yet now and then a house gives us an original scheme for review.

The maker of the "Crown" pianos, George P. Bent, of Chicago, is out with a novel design for practical purposes in the shape of a handsome catalogue, constituting a "Record at the World's Fair of the 'Crown' pianos." The book contains the awards of the "Crown" pianos and organs—four altogether—and illustrations of the 32 State and foreign buildings in which the "Crown" pianos were used during the progress of the Exposition. This is the list:

Arkansas.....	One "Crown," Hungarian Ash.
California.....	One "Crown," Oak.
Delaware.....	One "Crown," Mahogany.
Florida.....	One "Crown," Oak.
Brazil.....	One "Crown," Oak.
California.....	One "Crown," Circassian Walnut.
Delaware.....	One "Crown," Oak.
Florida.....	One "Crown," Mahogany.
Great Britain.....	One "Crown," Cabinet.
Guatemala.....	One "Crown," Oak.
Idaho.....	One "Crown," Mahogany.
Illinois.....	One "Crown," Hungarian Ash.
Indiana.....	One "Crown," Circassian Walnut.
Iowa.....	One "Crown," Oak.
Kansas.....	One "Crown," Light Oak.
Kentucky.....	One "Crown," Antique Oak.
Louisiana.....	One "Crown," American Walnut.
Minnesota.....	One "Crown," Mahogany.
Missouri.....	One "Crown," Mahogany.
Montana.....	One "Crown," Oak.
Nebraska.....	One "Crown," Circassian Walnut.
New South Wales.....	One "Crown," Circassian Walnut.
North Dakota.....	One "Crown," Rosewood.
Rhode Island.....	One "Crown," Circassian Walnut.
South Dakota.....	One "Crown," Mahogany.
Sweden.....	One "Crown," Dark Oak.
Texas.....	One "Crown," Circassian Walnut.
Utah.....	One "Crown," Mahogany.
Virginia.....	One "Crown," Oak.
Washington.....	One "Crown," Rosewood.
West Virginia.....	One "Crown," Mahogany.
Wisconsin.....	One "Crown," Oak.
	One "Crown," English Oak.
	One "Crown," Circassian Walnut.
	One "Crown," English Oak.

These, together with a few not referred to, make a total of 51 "Crown" pianos and 20 "Crown" organs in constant use in the official buildings of the World's Fair. The catalogue also contains facsimile letters from the various State and foreign officials recognizing the merit of the "Crown" pianos. They are all couched in the most flattering terms and constitute a wonderful tribute to these instruments. We shall probably publish some of them in later issues.

The value of this remarkable catalogue to the dealer lies in the aid it gives him to make retail sales. A piano which is good enough for such purposes must necessarily appeal to the common sense of the average piano buyer, and the dealer can appeal to him or her successfully with the aid of this catalogue. Send for a copy without fail.

—A. M. Brinkerhoff & Sons, of Upper Sandusky, Ohio, have opened a branch store at Mansfield, Ohio, and have put Mr. F. C. Henderson in charge.

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CHICAGO, February 17, 1894.

A CERTAIN house in the city of Chicago, neither the largest nor the smallest, but one of the oldest, made a statement to us a few days since which indicates, in addition to other facts which have come to our notice, that the amount of business which is now being done in this city comes pretty near to the normal status—that is, if the normal status can be judged from the criterion of business done during the same periods in the years 1893 and 1892.

The house spoken of makes the statement that their business for January, 1894, and so far through the month of February has been about equal to the two preceding years, and that it does not vary from it over \$200 either way. The house that makes this statement has a capital of over \$250,000, and the representations which they make can be thoroughly relied upon.

There is another indication of renewed prosperity, which is the fact that more permits for buildings have been issued this year in this city than was ever before known; in the face of the fact that there were a large number of buildings built upon the south side of the city last year which could be directly placed to the influence of the World's Fair. It is said that, notwithstanding the fact that the amount of building which has been proposed is larger, the buildings on the average will be materially smaller than formerly, showing that it is the small investor and the householder who are interested in these new buildings.

The fact that the saving banks have reduced their rates of interest to 3 per cent., and that the price of labor has also materially decreased, is probably a stimulant to the moderate investors for this increase in building permits in the city of Chicago.

Another fact which goes to show that there is a decided improvement in the business of this city is the statement from the salesmen of the supply houses, who say that there is a very much increased demand for supplies.

Another reason for encouragement is the fact that one of the largest houses of this city is reaching out vigorously in different directions for an increase of business, and doing it seemingly with the utmost confidence that matters are going to materialize to their thorough satisfaction.

Another of our very largest houses made the statement through its chief representative that, while lately and during the past few months no money had been made by the house, they did make money during the month of January, 1894, and that the indications were that they would make a great deal more during the month of February.

One of the most intelligent travelers hailing from Chicago, who has just returned from a trip through the South, makes the statement that the farmers of that section of the country are on the average in much better condition than they have been since the war, and he claims that the Southern country is in a more prosperous condition than any other section of the United States at the present time.

Taking all these facts into consideration, it must certainly be acknowledged that the outlook is very much better than it was during the latter half of the year 1893.

Story & Clark's New Catalogue.

A new catalogue of the Story & Clark Organ Company, which has just been issued, is a model document of its kind. Within its pages there a great many new styles, and we are informed by the house itself that all their styles will be made in both walnut and oak when the occasion requires.

This very attractive catalogue contains some ten pages in addition to any which they have heretofore published, and it may be said *en passant* that the history of the Story & Clark house could be well told by examining the various catalogues which they have published from first to last, particularly when a member of the firm makes running comments on them.

As a matter of course they have not omitted to publish their Columbian Exposition award, but as this award has already been published in our columns and commented upon it would be superfluous to repeat it.

On one of the pages of this catalogue Story & Clark print 32 reasons why their organs are the best, and if they could be any criticisms made upon it it would be to say that it would have been much better to have put these reasons into large type.

The only change which has taken place in this company

lately is the election of Mr. H. S. Clark as one of the board of directors.

We cannot do better than to give to our readers the claims which the house makes for itself in the introduction to their new catalogue, which here follows, simply adding as an explanation that the book itself is about 10x7 inches in size, and that the cuts cover nearly the whole of the page, and that one innovation which will probably be warmly welcomed by their many agents is their new style piano cased organ, which is here finely illustrated:

Never "looking backward," but pressing ever onward and upward, the Story & Clark Organ Company presents to the trade this progressive and enlarged annual catalogue for 1894.

The style of cases are new, original, modern and varied. The illustrations are models and facsimiles of their construction—shown in detail.

With factories on both continents in continual operation, the Story & Clark organ has become a household necessity as well as a household word.

The name, so long associated with high grade and honest goods, is but a synonym for new, original and productive goods. Improvements have steadily been added to these instruments until they are now without rivals, and far in the lead of any organ manufactured. The entire time and attention of this company have been given to organ construction. Many manufacturers have attempted to add other branches in this connection, but always to the detriment of their organ trade.

New styles of instruments are here shown foreshadowing new avenues of trade for the dealer—in close touch with the musician and public. The broad field which this catalogue covers will be welcomed, especially so in these times, when the trade feels the necessity for greater scope and enlarged action.

It is a tendency of nearly all large corporations to slight general work and produce quantity rather than quality. This company invites the closest scrutiny on its action and case work.

For tone it has always held its own standard, and never has it been successfully imitated, though so largely copied in attempt. Musicians demand a correct and pure tone. In the Story & Clark organ they find these results, no matter at what expense or cost.

The award of awards was granted the Story & Clark Organ Company at the World's Columbian Exposition last year at Chicago. A careful perusal of the award granted and a comparison with others so claimed will suffice to convince all of its comparative value.

Chicago has already become the centre of organ production, and its facilities for obtaining stock, for labor, for manufacturing and for freight rates are unexcelled.

The Story & Clark Organ Company ranks as pioneer, having equipped and operated the first organ factory in this now great metropolis.

This company has ever catered to the best trade, and it is now associated throughout the New and the Old World with the most progressive, advanced and best dealers known. It is so recognized throughout the two continents.

The London factory is a pronounced success, and it now bears to Europe and the East the same relation the Chicago factory bears to the Americas.

All our cases are manufactured of black walnut, unless otherwise ordered or specified in this catalogue. Three ply, built up stock for many of our centre panels absolutely prevents warping and splitting.

The history of this company and the records of years add continually to the value and indorsement of the five year warranty which is given with every instrument.

One More Incorporation.

Kilgen Church Organ Company, Chicago; capital stock, \$3,700; incorporators, Charles C. Kilgen, Henry Kilgen and George J. Kilgen.

Columbian Affairs.

The affairs of the Columbian Organ and Piano Company, according to the statement made by the gentleman in charge of the accounts at the present time for the trust company which was made receiver of the concern, are not in a very satisfactory state. Their liabilities have been placed at about \$39,000, and the cash on hand at the present time is in the neighborhood of \$5,000. They have a great many outstanding accounts, which are very slow in being liquidated, and the plan now is, in addition to collecting these outstanding accounts as fast as possible, to sell their plant at Grand Crossing, if anybody under the existing conditions can be found willing to purchase it.

Former statements relative to this concern have been very favorable, but it must be confessed at the present time that their chances for paying dollar for dollar of their indebtedness are very slim, unless Mr. Woollacott lives up to the representations which he has formerly made and steps into the breach, which it seems likely there will be.

Change of Name.

Documents are now being prepared in accordance with a plan before mentioned in these columns to change the name of the Starck & Strack Piano Company to the Russell Piano Company, and except for some legal details the matter is virtually settled upon.

Mr. Russell, the president of the company, is a very bright business man, and has recently been approached with favorable offers by people who know him well, which, if accepted, would take him out of the piano business; but Mr. Russell is so firmly convinced that the Russell Piano Company will be an unqualified success that he is not disposed to give up now the chances which a successful result of his company must bring him.

A Small Fire.

On Thursday last at about 8 o'clock in the evening there was a small fire in the Lyon & Healy factory. It was discovered by the watchman in charge of the building, who immediately turned in an alarm and then busied himself with endeavoring to extinguish it. The fire was put out by the action of the automatic sprinkler, and only succeeded in creating a damage of somewhere in the neighborhood of \$1,200 to \$1,500.

Dissolved.

News comes of the dissolution of the firm of Kyle & Plumadore, of Fort Wayne, Ind. There is no further information about the matter, as to whether the business is to be continued by either of the partners or any other items that could be interesting to the trade.

Lyon & Healy's New Store.

The plans have all been completed and the contracts signed for the interior decorations of the new Lyon &

Healy store. The contract was secured by the Revell house in this city.

M. J. Chase.

Mr. M. J. Chase, of the Chickering, Chase Brothers Company, of this city, has been away for several days on a business trip, and is not expected to return until some time next week.

Raymore.

Mr. Harry Raymore, of the Shaw Piano Company, was again in town this week. He is Westward bound, and reports business as "way up."

Two of Them Ill.

Both Mr. W. W. Kimball and Mr. Albert G. Cone are confined at home by illness. Mr. E. S. Conway, being the only representative of the company, is holding the fort with his usual dignity. Notwithstanding the amount of business he is obliged to attend to, he is always able to spare a few moments' time for his friends on matters not particularly connected with his business. Mr. Dolge accompanied by Mr. Leonard were in Mr. Conway's private office this afternoon, and as they are both of the same political complexion a love feast was of course unavoidable.

No Interest in It.

Mr. W. Straube, president of the Schaefer Piano Company, of Oregon, Ill., is authority for the statement that so far as the North Star Piano Company is concerned the Schaefer Piano Company has no interest in any such incorporation.

New Agents for the Colby.

Mr. Julius N. Brown reports some new agencies made for the Colby piano recently. Among these new agencies are Mr. D. W. Kolle, of Janesville, Wis., and Messrs. Pierce & Co., of Cedar Rapids, Ia.

One More Wareroom.

Mr. H. H. Northrop, who is selling Shaw pianos in this city, has arranged to occupy the second story of No. 211 Wabash avenue for a wareroom. This is a very fine location, and only about two doors from the new Lyon & Healy store, and on the best block in the city for the piano business.

We expected to have this week some reports of some other changes of location, but so far the affairs which have been partially foreshadowed in these columns have not materialized.

Personal.

Mr. Alfred Dolge is in town, and it is expected that he will speak at the trade dinner this evening. The subject that he will treat of will probably be "The Music Trade."

Mr. Frank King, of the Wissner piano concern, is also in town, and has been here for several days. Mr. King reports trade exceedingly good, and that all the agents that he has come in contact with have been very glad to give him orders for pianos.

Mr. William Reinhard, formerly with the Wm. Knabe & Co., in New York, and recently returned from a European tour, is also in town. In relation to his movements he has at present nothing to report.

Mr. J. H. Wagoner, of Rochester, Minn., is here, simply taking in the different factories and stores during a vacation period. His store is left in charge of his son, and during Mr. Wagoner's absence will be put in fine condition.

—Frederick F. Kramer, of Allentown, Pa., who suffered the loss of his building by fire not long since, is rebuilding on the old site. The new building will be ready for occupancy about July 1. Mr. Kramer's present quarters are a few doors from his former location.

PATENTS RECENTLY GRANTED.

No. 514,711. Hammer for Piano Actions. Alex. W. Hall, New York, N. Y.
No. 514,877. Hand Musical Instrument (Stringed). James S. Black, Ottawa, Can., assignor of one-half to G. L. Orme, same place.
No. 514,751. Music Stand. Francis Higbie, Brooklyn, N. Y.
No. 514,794. Pedal Attachment for Pianos. John P. Mueller, Philadelphia, Pa.

WANTED a position as music clerk. Can speak German and French. Have had ten years' experience, five years in a Boston store in both American and foreign departments. Best of references. Address M. H., 13 West street, Boston, Mass.

LAKE SIDE
PIANOS AND ORGANS
MANUFACTURED BY
TRYBER & SWEETLAND
246, 248 & 250 W. LAKE ST.
CHICAGO
CORRESPONDENCE INVITED.

EXPERIENCE NO. IV.

WELL, after all, I got a place, and it came about in this way: A friend of mine, a piano traveler for a Western house, got married to a rich widow who had an interest in music. He used to visit her on his travels and sold her a four foot eight upright stencil piano for \$450 on \$10 down and \$5 a month. As it would have taken about seven years and a half to pay off the instalments, if kept up regularly, and as the widow did not keep paying regularly, and it had all the appearance of a genuine ten year case, the firm advised the salesman to marry her and have the payments regularly deducted from his monthly salary. Well, he followed the firm's advice, and the joke of it was that he refused to pay because it was a stencil piano and now they are having a lawsuit. He wrote all about it to me, and I made application and sent on my recommends, and now I have the place.

I had no time to go West, and am therefore not personally acquainted with the firm—a stock company—for they sent me down East, to Maine, to settle up one case there and another in Connecticut. The Maine case was an odd one, and you will ask, "How in thunder does a Western concern get into the Maine trade?" Well, I'll tell you; those Westerners get all over, and don't you bankrupt yourself trying to remember it.

Now, about that Maine dealer. The Western firm gave him six counties to sell their pianos in, and he sold just one piano—kind of introduced the goods—in 1893. He sold it to a hunter, who paid him the first payment in a bear skin valued by both at \$10, and the piano was shipped into the woods way up toward the Canada frontier—that section of country Benedict Arnold marched through, and, by the way, this hunter's name was Arnold. The piano man traded the bear skin for a silver watch, and after a while the other man came back and said he had been swindled—that it was no bear at all, but dog. The dealer meanwhile had sent the watch on to the Western house—my firm, you know—and they sold it to one of their salesmen for \$20 after crediting the Maine dealer with \$10. Of course he couldn't return the silver watch to the man because he did not have it, and so he wrote to our house, and they tried to get it back from the salesman, but he had traded it for a mule in Arkansas, and then threw the mule in to even up a sale of a piano, on which he was making a commission out of a rival firm.

That was the condition of things when I got to the man's store in Maine. The store was next to his kitchen, and his sign was made of those imitation china letters. Two of them had fallen off, and the name, which should have been Pirsplot, read awfully funny. Old man Pirsplot had a good rating, but his store was small. He had two weather beaten upright cases out in the street, and when you would shake them the vermin under them would rush in every direction. The shipping addresses had been washed off by the rain. Inside there was an old George Prince melodian,

with two stops missing and a couple of coat buttons pasted over the openings. A square six octave Lemuel Gilbert piano stood near the window with some old pieces of sheet music and two broken piano stools on it. There was one new upright of a Boston make in the middle of the room, covered with the usual blue varnish cloud, and Pirsplot said there was no use trying to sell any walnut or mahogany pianos in his section, and so he had to have these black cases. This piano was on consignment, invoiced at \$463.40, and he was not permitted to rent it. Pirsplot said he would certainly get a chance to sell it between then and next Christmas, as there were two families after it already. He calculated upon having it tuned after the frost got out of the ground next spring.

Well, we had a long talk about the dog skin and the silver watch, and I wired to the house that night (\$5.67, collect) full particulars, and as he could make no settlement with us they answered next day (\$2.89, collect) for me to get a lawyer and close Pirsplot up. The lawyer said he would charge \$25 and do it well. We shipped the stuff we attached to the West, as Pirsplot made no kick; he couldn't find a lawyer in the county to take his case, as he had only a contingent fee to offer. I shipped the stuff and this is the invoice:

That Prince melodian; that Lemuel Gilbert piano; those two broken stools; a picture of Ethan Allen at Fort Ticonderoga; a picture of Neal Dow; a cane rocker; an old desk, no drawers; two fancy upright covers, moth eaten; two violin bows without the hair; some banjo strings; some sheet music and two copies of Richardson's Method, with the back covers torn off; 10 signs of 10 different piano and organ manufacturers; a package of instalment blanks.

Besides this Pirsplot voluntarily turned over to me a \$40 note of my lawyer which he owed him on a transaction of several years ago. I tried to put this in on the fee and get \$15 cash from the lawyer by offering as an inducement that I would make no interest charge, but the lawyer said if I would repeat even a suggestion of such a thing he would have me arrested for false pretenses, as he was the mayor besides. So I sent it to the firm. That's the way we closed that fellow up. Fine, wasn't it?

The firm subsequently wrote to me that they managed to get enough out of the stuff and that \$20 for the silver watch to clear expenses, but the piano was lost, although they have the satisfaction of having introduced their make in six counties in Maine.

The Connecticut case was entirely different. The firm I had to call on there is located in an active manufacturing town, and has worked up a fine trade in the section with little branch stores in surrounding towns—about a half dozen. There are two partners—one an active church member, who has charge of a Sunday school and never combs his hair; the other a regular visitor at the hotel bars and gilded den of vice saloons, dressed (I mean he is dressed) in the height of fashion, as it were. Thus between them they get the two antagonistic elements of the community to patronize them.

Let us call them Chant & Tremens. They had been

buying goods from us (you see, after settling that Maine case so satisfactorily I can use the word "us" now in referring to myself and my house in the West)—I say they had been buying goods from us in quantities on six months, the notes dating from time of shipment. It was understood that they could renew nine-tenths of the amount of each note provided they notified us in advance on each occasion, which they did religiously.

This was the statement the firm sent me:

Note due Jan. 5, '93, \$450—renewal.....	\$405
" Feb. 20, '93, \$500—renewal.....	450
" Apr. 20, '93, \$520— "	468
" Aug. 3, '93, \$630— "	567
" Dec. 9, '93, \$580— "	522
	\$2,412

You see they stood right squarely up to the agreement and renewed nine-tenths of the amount every time. Very little goods was sold them last year on account of the panic, and for that reason they never paid the renewed notes. There were about \$150 of interest and protest and expense charges added to this, which made it quite a decent account to settle up.

When I reached the town both partners were away on business—one attending a Sunday School oyster party in one of the beach towns and the other a firemen's parade up in the hill section. The bookkeeper told me that no one outside of the members of the firm knew the combinations of the two safes, and he could do no work on the books when both were absent. Each had a safe where his sales and accounts were kept, and they divided the books, the one keeping the ledger and note and bill books in his safe, the other keeping the sales and the cash books in his. "Good idea," says I to myself. "What do you do during such times?" "Oh," says he, "I watch the pool games across the street, and if the salesman needs me he sends over." "Where is he now?" asked I. "He's down in the cellar," he whispered, "umpiring a dog fight." "Good!" thought I.

There was only one of our pianos in stock, a dark, ebony finished upright with fancy moldings and richly carved pilasters and special trusses that cost 60 cents extra. It was a piano intended for our World's Fair exhibit, but as we finally concluded not to go in we sold it and others at an advance of \$25 above the regular price. (Under the vest, let me say that our house made about 100 of these cases and is making some of them now. I wrote them to call them "Style Columbus" if they propose to keep it up.) Besides our piano they had about 20 consigned pianos of low grade and high price and a dozen organs and a fine stock of banjos, guitars, accordions and small stuff. They gave up their sheet music department because they had to throw in books and other music to close sales.

I got in on Tuesday, and the two partners showed up on Thursday morning, for when I got in the store both were reading the morning paper, torn in two, each one reading half. They both jumped up to greet me as I got back to the office, but as soon as I handed in my card they sat down

Competition and increased business have not only improved the quality but reduced the price; and we think, in view of these facts, coupled with our recent brilliant success in England, that we are entitled to even a larger share of your generous patronage.

HARDMAN

PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warehouses: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK & CO., Manufacturers.

MERRILL PIANOS

165 TREMONT ST., BOSTON.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



The Boston

For Quality of Tone, **IS UNEXCELLED.** Durability and Beauty

PRICE MODERATE.

Main Office and Works: Wooster, Ohio.

again. After standing around about five minutes and waiting to hear from them, it suddenly struck me to ask them: "Gentlemen, can you give me the name of a bright, energetic lawyer in this town who for a good fee will tackle a case I wish to give him?" "Sit down, Mr. Pocet," said the Sunday school partner. "How's business?" asked Tremens. But they did not answer my question. "Well, gentlemen," says I, "I have been asked by our financial head of the house to get a settlement of this claim of ours in 24 hours, and I propose to get it. Have you any installment papers on the pianos you have sold?" Both of them went to the bookkeeper, and after a whispered conversation came back and told me that they could answer all my questions next morning, to which proposition I refused to listen.

"The truth of it is, Mr. Pocet," said Tremens, "we have disposed of all our leases and rented pianos, and the landlord holds a chattel mortgage on all the stock on hand." "Anything due to you on the books?" "Not a sou, markee," Chant replied. "That's right," said I. "Will you pay my fare from here to New York, and my hotel bill if I take the next train?" "No," they both hollered. "Will you loan me \$15 to get away from here?" "No," they both screamed. "Will you go with me to a pawnbroker so that he will know that the watch I want to shove up for \$20 is not stolen?" "No," they both shouted; "we don't know you well enough." "Will you guarantee my account of \$7 at the hotel, so I can get my valise out, and then I'll take my chances or walk?" "Not if we know it," they both answered, as they stood in a threatening attitude before me. "Will you send your bookkeeper out to get a policeman to show me where I live?" "No," they both fired at me, and they continued in unison; "You pick yourself right up and get out of this store as quick as you can or we'll have you arrested under the local tramp ordinance."

I thanked my stars when I found myself in the pool room opposite, and fearing they might follow me I slid out of the side door and made for the hotel. The proprietor held my watch as collateral after having sent it to the jeweler next door for valuation. It was my wedding gift from my wife, and a few dollars he advanced me brought me back to New York. He told me before I left that had he known that I had insulted Chant & Tremens, one of the most respectable firms in that section of Connecticut, he never should have accommodated me. I'll get that watch out after next salary day. I wrote particulars to our firm, who replied that they had a similar case in Texas, which they would get me to settle also, but that they anticipated less friction. I expect a telegram any minute to go, but it is a question in my mind whether it would not be preferable to resign first.

M. T. POCET.

Dealers' Troubles.

THERE are certain things which are ever breeding contention between manufacturers and dealers, and without telling the manufacturers' side of the story we will recount a few of the dealer's troubles from his standpoint.

All dealers experience trouble with varnish checks, especially cobweb checks. This is explained by the manufacturers on a variety of grounds. The piano was exposed to extreme cold taking it from the freight house to the store, where it was unboxed on the sidewalk in zero weather, or a window was left too long opened, allowing winter weather to get in its work on varnish standing in a wareroom heated comfortably, or chilled goods were too suddenly exposed to heat. It is never the fault of the factory. No one does imperfect work in the varnish room. All are more than human, and ability to err is not present.

All such excuses make the dealer angry, particularly if he knows he did not unbox his pianos on the sidewalk, or leave a window open on them in zero weather, or plunge them into a warmly heated room when chilled by a low temperature. Letters pass backward and forward between the dealer and the manufacturer, the tenor of them growing warmer until the manufacturer either takes back the offending piano or the dealer gets wroth and gives up the agency. All this must some day be changed. The matter is too small to allow of its breeding contention between men whose interests are identical. Dealers are to blame for a good deal of cobweb checking. Anyone at all familiar with the way many warerooms are run will readily appreciate this. On the other hand manufacturers are at fault occasionally, for varnishing is not a perfect art

by a long shot either from the work of men doing the work or the worth of the commodity they handle.

An amicable agreement should be entered into with the dealers and a basis of allowance fixed.

Lack of protection is a grievous thing to dealers, and one of the most frequent causes of contention. This subject is so vast that to enter into it fully would make this issue of elephantine proportion.

The subject will never be fully settled so long as human nature remains as it is, something which only the millenium will change. Manufacturers have all sorts, sizes, shapes and conditions of agreements. And these agreements are subdivided in a "hemi-demi-semi" sort of way that makes their force inoperative. Should they be drafted by some smart constitutional lawyer the average dealer would find a way to get around it, even though a death penalty was attached. It's a hard thing to let a sale get away. That's what a dealer is on earth for, and he takes delight in demonstrating that he walks on this globe.

A settlement of this vexed question, even though an imperfect one, would be of benefit to dealers. Certainly the question of protection in territory can be nearer a solution than at present.

Delay in shipment is perhaps as aggravating a trouble as dealers have to contend with. It is not the custom for dealers to stock too heavily and a rush of business frequently depletes stock, particularly several styles. Then a "rush" order is sent to the manufacturer, while the same day a lady comes in and wants a piano like Mrs. Jones has. Of course this style is the one the dealer ordered in the morning. The lady will not be contented with any other, but will wait a week before purchasing. A telegram is sent the manufacturer hurrying the order and the week rolls by without a sign of the bill of lading of the coming stock.

During this time the manufacturer has acknowledged the receipt of both the order and the telegram, and he promises the goods at once. The lady comes in and has to be told that the piano has not arrived. She, perhaps, is to give a party four nights from this date of her calling, and must have the piano in her house. She will come in to-morrow or the next day, but will wait no longer, as she knew Mrs. Jones' piano was delivered under two days after purchasing, and receiving a promise that the instrument would be delivered the same evening, although the hour of purchasing was 5:30 p. m. and the carmen gone for a delivery nine miles away. Then the dealer tears his hair and wishes he never was born, and follows this up by wishing the manufacturer's life had terminated years ago and that his spirit was then in a climate where pianos do not check with cold. Too late, however; the sale is not made, for who ever heard of a piano arriving at such a time? The lady goes elsewhere, and the dealer and the manufacturer are both out a sale. Who's fault? Well, you must determine that yourself.

Still the dealer is subjected many a time to delay in shipment, which means loss of business, but careful supervision of manufacturers will reduce the evil to a minimum, and it is business so to do.

Changing of agency without due notice or without apparent cause, after the dealer has spent money on a manufacturer's name, is something which makes a dealer mad clear through, and changes him from a friend to the bitterest kind of foe. A change where there is cause merely makes the former holder of the agency a business competitor. To change it for the sake of getting a larger dealer, when there is no cause for complaint, without due notice and an amicable settlement between both parties, is to make the dealer the bitterest kind of competitor, with a personal grievance. Something to be avoided if possible.

Some dealers seem to have it in for manufacturers, because manufacturers do not give them all their money to do business on. Now, while manufacturers can readily spare three-quarters of their capital for the purpose of making the dealer rich, they need the other quarter to manufacture the goods which enrich the dealer. This last cause of complaint seems to be unfair to both the manufacturer and the dealer.

—The trial of Danl. P. Beatty in the Vermont alleged swindling transaction will take place on February 27 next at Brattleboro.

FOR SALE—A profitable music business in a live town of 10,000, surrounded by a prosperous country. Store well advertised and competition not strong. Carries pianos, organs, sheet music and small goods. Will not require an extensive investment. Address, M., care THE MUSICAL COURIER.

Needham Piano-Organ Company.

IT was announced in THE MUSICAL COURIER of February 7 that arrangements had been perfected whereby the retail portion of the Needham Piano-Organ Company's business in New York would in the future be under the supervision of a practical retail piano man, one who had had many years' experience in retailing pianos from the wareroom floor in New York.

The gentleman who will hereafter welcome all customers to the Needham piano rooms, corner of Fourteenth street and University place, is Mr. L. C. Wegefarth, for the past eight years connected with the business of Horace Waters & Co., Fifth avenue. Mr. Wegefarth is thoroughly familiar with all details connected with the retailing and renting of pianos, and by his efforts has materially increased the business of the firm in whose employ he has been.

Hupfeld Mechanical Piano.

STRATTON & SCRIBNER, the American agents for the Hupfeld mechanical pianos have now on exhibition at their place of business, 37 Howard street, this city, one of these instruments.

Mr. E. Hupfeld is still in this country, and is giving his personal attention to showing the workings of the piano.

In very many respects the mechanical attachment for piano made by Ludwig Hupfeld, of Leipsic, is superior to any in the market. The pedals are operated automatically as the music passes over the cylinder, and the expression given to the piece being played is as near correct as it is possible to obtain from a mechanical contrivance.

The music for the Hupfeld mechanical piano embraces classical, modern and popular; in fact, anything that is written for the piano can be played, and by one having a very limited knowledge of music and of the piano.

The mechanical attachment can be made a permanent feature of the piano, or it comes in a form entirely separate and can be adjusted in a few minutes' time without the aid of tools or workmen. It is adapted for use on any piano, grand, square or upright.

Stratton & Scribner have most of their samples of small musical instruments and musical merchandise open for inspection and are now ready for business.

Mr. Scribner starts on the road next week.

Great Head This.

MR. J. CHRISTIE, who was reported as about entering piano manufacture at Erie, is reported to have purchased a farm instead of a piano factory. Looking at the matter in view of the times the average person would think that Mr. Christie has a great head. There certainly is something in farming the first year, while in pianos—?

—W. L. Ray, formerly a salesman in Cleveland, Chicago, Milwaukee and other places, is now with the Bollman Brothers Company, of St. Louis.

—The firm known as the Thompson & Odell Company, of Boston, dealers in music and musical instruments, has dissolved. I. H. Odell has gone into business on his own account.

—Mr. William Joseph Broadwell, who formerly represented this paper in Kansas City and who now resides in this city, was married on the 15th inst. to Miss Florence, daughter of Mrs. M. A. Cudlipp.

Have Refused

several orders at less than cost, because we have bills to pay. Our piano is low priced, but not cheap grade. And it's popular. Making twelve a week this month.

Claflin Piano Co.,

517-523 West 45th St.
New York.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

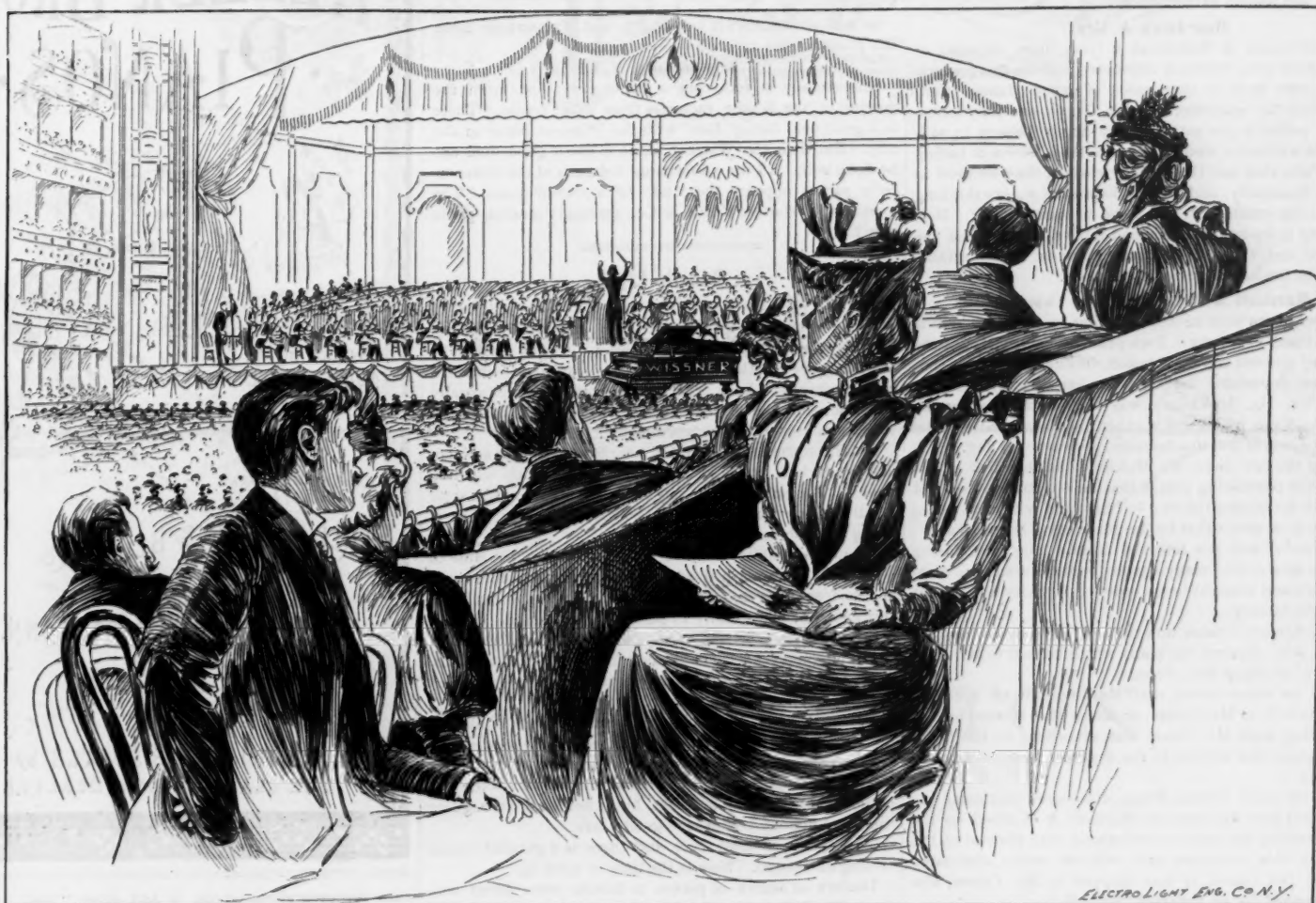
Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

Another Great Triumph ^{for} the WISSNER Piano!

MONSTER CONCERT FOR THE NEW YORK HERALD FREE CLOTHING FUND.

Anton Seidl's Metropolitan Orchestra and Victor Herbert's Band Play and Mme. Materna and Signor Campanari Sing for Charity in Madison Square Garden.



PROGRAMME.

- | | |
|---|-----------------|
| 1-KAISERMARCH..... | WAGNER |
| <i>Metropolitan Orchestra and Gilmore's Band.</i> | |
| CONDUCTOR..... | ANTON SEIDL. |
| 2-OVERTURE, "The Merry Wives of Windsor"..... | NICOLAI |
| <i>Gilmore's Band.</i> | |
| CONDUCTOR..... | VICTOR HERBERT. |
| 3-ARIA, Elizabeth from "Tannhauser"..... | WAGNER |
| <i>Madame Materna.</i> | |
| 4-OVERTURE, "Tannhauser"..... | WAGNER |
| <i>Metropolitan Orchestra.</i> | |
| CONDUCTOR..... | ANTON SEIDL. |
| 5-PROLOGUE from "Pagliacci"..... | LEONCAVALLO |
| <i>Signor Campanari.</i> | |
| 6-BANDINAGE..... | HERBERT |
| <i>Gilmore's Band.</i> | |
| CONDUCTOR..... | VICTOR HERBERT. |
| 7-TRISTAN AND ISOLDE..... | WAGNER |
| <i>Prelude and Isolde's Death.</i> | |
| <i>Isolde.....Madame Materna.</i> | |
| CONDUCTOR..... | ANTON SEIDL. |

WISSNER PIANO USED AT THIS CONCERT.

Wissner.....
 GRAND AND UPRIGHT
Pianofortes.

OFFICES AND WAREROOMS:

WISSNER HALL,
 294-296-298 Fulton Street.

FACTORIES AND WAREROOMS:

552-554-556-558 State Street,
 BROOKLYN.

Weser Brothers

ON February 6 last Weser Brothers secured a patent on what they designate as the Grand Swell, to be used in connection with their pianos. This new invention operates the lid of the piano, the desk and the hammer rail. As the desk is pulled out the lid is lowered into the piano and at the same time the hammers are given a different position relatively to the strings. A different quality of tone and a peculiar swell in the tone is produced by this new idea.

Weser Brothers are on the jump for improvements and have taken out patents on many valuable devices which have originated among themselves, and which are of benefit to their dealers in selling their instrument.

In Northern New York.

ALBANY manufacturers speak well of their business since 1894 commenced. Trade with them seems to have picked up for good. Ever since the first day of January, this year, there has been an increase in orders over last year, and while during the last month of December, there was only a call for the smaller sizes, while during this year there have been orders for larger sizes and grands. Collections have been better and extensions asked for rarer. Everything considered, Albany manufacturers are feeling extremely well.

Boardman & Gray.

The old house of Boardman & Gray have disposed of many pianos since business improved, and the thing which pleases them most is their sales of grand pianos. Conservatism is the watchword of the Grays, and they follow out their policy to the letter. They do not believe in selling goods without a profit, neither do they believe in taking risks. Following out their policy closely, they succeed in business financially, and do not lie awake nights thinking of a possible crash that may come to some dealer. It is something to know that panic and failure cannot force one to assign and that at all times there is a comfortable balance in the bank to meet obligations.

Marshall & Wendell Piano Company.

Another house with an old standing is the Marshall & Wendell Piano Company. Two years ago when Mr. James McKinney entered the corporation, business was in a condition that demanded the vigorous handling of a strong man. That Mr. McKinney was this strong man many doubted. True, his record in other lines was good, but the piano business is one that no man can learn in a day.

During the two years Mr. McKinney has handled affairs he has been convincing people that he is a strong man, and now, with the factory running full time and with a full force, everyone must admit that he has made good his promises.

Mr. Wendell has just returned from a long trip, during which he established many agents for the Marshall & Wendell pianos and brought home orders. Activity is apparent around the factory.

Mr. McKinney relates how Mr. W. C. Murphy, of New Decatur, Ala., secured the piano which he sold to Mr. John M. Crowe, of Rally Hill, Tenn.

It will be remembered that Murphy sold an Emerson piano, Style B, to Mr. Crowe, or rather that is what his understanding with Mr. Crowe was, according to the latter gentleman's letter written to the Emerson Piano Company, of Boston.

When the piano arrived it was discovered that some one had put over the name of Marshall & Wendell on the plate, bronzing the same to correspond with the rest of the plate. In this condition and with the name eliminated from the fall board, it was shipped to Mr. Crowe, who had bargained for an Emerson, Style B.

Mr. Murphy asked for the agency of the Marshall & Wendell piano, and the company having no one to represent them in that territory, gave it to him. They shipped this piano to him, and when they learned through the columns of THE MUSICAL COURIER what Murphy did Mr. McKinney wrote a sharp letter to him. The piano was a new one and it is probable that Murphy would have returned to Mr. Crowe for more cash had he not read of the account of his transaction in THE MUSICAL COURIER. As it is, Marshall & Wendell have not heard from him, neither has he remitted for the piano.

R. W. Tanner & Son.

Piano manufacturers would do well to investigate R. W. Tanner & Son's anti-friction castors. A good castor is not always obtainable, and a good castor is one of the necessities

of a piano. Suppose piano manufacturers who are not using this castor investigate them before buying another lot of castors. Those who do use them like them. Robert M. Webb is the New York agent for these castors.

R. W. Tanner & Son suffered misfortune recently in having their patterns burned in a foundry which was doing their casting. They have, however, made new patterns and a new foundry is at work on stock for them.

Albany Dealers.

Trade seems to have struck Albany; all the dealers are feeling well and report sales, although there is much competition between them. A story is related which runs this way:

A gentleman from Amsterdam came to Albany, and while in a boot and shoe store said that he wanted to buy a piano. The dealer sent him to a manufacturer from whom he bought. He had not proceeded far before he was engaged in conversation and offered a piano by an enterprising outside man of an enterprising house. He declined, saying that he had purchased, and went to the depot. But before his train started another piano man looked him up. To him he stated that he had purchased and before anyone else could talk piano to him, it is alleged, that he pleaded so hard to be saved that the gateman let him into the train shed a half hour before his train arrived.

Mr. Stevens, of Pratt, Reed & Co., was in Albany last week.

So was Mr. Lockey, of Leominster and of piano case fame. His plans for the future have not matured.

Schenectady, N. Y.

Schenectady is receiving a boom just now from the moving of the Edison factories from other points. There is a good deal being done with the Wissner piano in the city. But then the Wissner piano is one a good deal can be done with. In the advertising columns of the Schenectady papers appears the "ad." of a stencil piano. The question is whether Curtis & Co. are really making piano now?

Stock Up!

ANYONE at all in touch with the music trade must notice the depletion of stock carried by dealers. At this time of the year pianos and organs should be crowding one another in the dealer's wareroom, while his carmen should be busy bringing in more. This is usually the case, and the marked difference this year shows the widespread result of the depression.

But the storm is over and the time to stock up has arrived. The trade has money or credit, either of which will buy goods. The public has money as well as credit, and in spite of all gloomy forecasting for political purposes there is going to be some trade this spring.

When the public commences to buy is not the time to stock up. The shrewd dealer stocks up just before trade commences to move, for as soon as trade commences to assert itself the opportunity to purchase has passed. A rush of orders at the factory demoralizes everything. Manufacturers cannot rush their product beyond a certain point, and when orders for goods beyond that point are received sharp correspondence necessarily ensues.

This rush of trade is bound to come. In spite of all that has been said, many retailers had three good weeks in January, something out of the ordinary, as the month after the holidays is usually poor. Of course this January trade was a kind of post-holiday business, but it helped to average up the usual holiday business of good years.

The spring is most here and there is a general better feeling all around. Now is the time to stock up.

Dealers in search of pianos to handle were never confronted by better opportunities than at present. There are many manufacturers who are looking for good men to handle goods. The cause of this is the general reorganization going on in the trade. Dealers should enter into correspondence with manufacturers at once, else they will hear some day that the man across the way has secured the agency for the very piano he had been thinking about, and the piano may have a local following which will bust his business.

While the dealer is waiting for coming business, manufacturers should now be busy. It will not do to be found without stock for immediate shipment upon receipt of dealers' orders.

There has been enough of dilatory action in manufacture. Stock has been depleted beyond the safety point. Even with as little spurt as the trade had during December and January some manufacturers were made aware of their

mistaken policy of ceasing manufacture lots of months last year. Wholesale trade has to be supplied with pianos promptly, especially in such times as these, when conservative dealers will not order until absolutely forced to.

The attention of manufacturers was called to this danger to their wholesale trade during last summer several times. THE MUSICAL COURIER even printed an italicized editorial on the subject. Some took council of that editorial, and to-day will say they are glad they did so. Others did not to their regret.

Now is the time for manufacturers to increase their output, to stock up ready for hurried orders from their traveling men.

The traveling men who call all bear witness to the depleted condition of dealers' warerooms, and many of the

ESTABLISHED 1882

KELLER BROS. PIANOS.



Specially designed for practical
Service in the PARLOR,
CONCERT HALL or STUDIO.

MANUFACTURED
BY
KELLER BROS. & BLIGHT CO.
BRUCE AVE. EAST END.
BRIDGEPORT, CONN.

Are Sold in 28 STATES by
THE LEADING MUSIC DEALERS.

road representatives speak of and show "rush" orders. The manufacturer should get ready for these orders and the time to be ready for them is now. And if not ready now manufacturers should bend every energy to getting ready at once. Delay means loss of wholesale trade, which will go to other manufacturers who can fill orders quickly. The trade is down to rock bottom. The trade has few pianos or organs on hand. The trade is soon to be awakened sharply to their want of goods. And the manufacturer who cannot supply them will be "left."

The live and progressive manufacturer has his road men out laboring with the dealer to see the light ahead and to persuade him to stock up in advance of coming trade. All this helps, as the dealer can only watch events in his locality, while the manufacturer is in position to see the country in a body.

THE MUSICAL COURIER in watching the interests of all manufacturers and all dealers is in a position to forecast events and give advice. The forecast is that trade is coming, and the advice is stock up!

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY





PIANOS.



MADE IN BOSTON.

WRITE

A. M. McPhail

..... Piano Co.

THE SOHMER-SOMMER CASE.

Mooney and Shipman's Letter.

TEMPLE COURT, 5 BEEKMAN ST., NEW YORK,
February, 8 1894.

DEAR SIRS—We have examined the complaint in the action of Messrs. Sohmer & Co. against your company and have appeared in the action, as your attorneys, demanding service of all papers on us.

It seems clear to us that the action is not brought in good faith and that it will be unsuccessful. In fact it is quite apparent that the only object of the suit is to create the impression of making good the statements published in certain trade journals that Messrs. Sohmer & Co. intended to take action to enforce their alleged claims. It is usual and almost invariable in cases like the present for the plaintiff to apply for a preliminary injunction or give notice of motion to that effect at the beginning of the suit, when the defendant can be immediately heard. In this case no such application has been made nor any such notice given, which indicates that the plaintiffs are doubtful of their position and fear to give a bond to secure a preliminary injunction. Nothing would be more acceptable to us than that Messrs. Sohmer & Co. should make a motion for an injunction returnable immediately, for unless they do we can only interpose an answer and suffer the usual delay before the case is reached for trial. Yours very truly,

MOONEY & SHIPMAN. Counsellors at Law.
To Sebastian Sommer Piano Company, 231 East 42d St.

Sebastian Sommer Piano Company's Letter.

NEW YORK, February 15, 1894.

Editors The Musical Courier, New York City:

DEAR SIRS—We did not expect to rush into print again so soon, but as our esteemed antagonist still continues to wave the black flag we feel the necessity strong upon us to do so. In our last communication we attempted to define the difference between the words SOMMER and SOHMER & CO., but did not discuss the animus of the attacks against us. Future developments will disclose this. We trust, however, that you will kindly publish this week our views concerning the difference between advertising the first prize at the World's Fair and real reckless swearing that you possess it—particularly if there be a doubt about it. To digress a moment.

Messrs. Sohmer & Co. claim that we, the undersigned, have by illegal advertising and other divers methods attempted to hurt their reputation, by putting on the market

another piano bearing a name similar to theirs. In order to impress upon the court and public in general the altitude of the fall they are liable to take because of the barefaced trickery of the Sebastian Sommer Piano Company, they, Sohmer & Co., by one bold statement assume the highest position in the piano trade. If what they say in their complaint be true, they are certainly occupying to-day the highest position possible in the piano trade of these United States, for in their complaint the great house of Sohmer & Co. allege that they have taken the highest award at the World's Fair. Now, bear in mind, this house of Sohmer & Co. don't allege, "We in common with other manufacturers have received the same award, yea, verily, the same identical Chicago taffy given to other manufacturers," but, "We have taken the highest award at the World's Fair." We infer that this great firm means by this that they have taken the only highest award given at the World's Fair.

The Sebastian Sommer Piano Company have never seen a copy of that highest award and are not sure that Messrs. Sohmer & Co. have followed the example of other manufacturers by publishing it. We are sorry to say the Sebastian Sommer Piano Company did not take the first prize for two reasons. First, because their pianos were not on exhibition, and secondly, as we understand it, Messrs. Sohmer & Co. took it. That is to say that they took the highest award. The difference that one little word will make in the character of this highest award reminds us of a story we once heard of a traveling drummer whose business kept him away from home a year or more at a time. This time he had been gone but three months. Returning to his hotel one day he found awaiting him a telegram. Tearing it open, he read as follows: "Come home at once. Have got a child.—Wife."

Rushing up into the sample room among his fellow drummers he made the news known. He insisted upon everybody getting drunk at his expense. While the celebration was at its height some one suggested that it would be a good idea for all hands to wire congratulations. Accordingly the message went over the wires: "We drink to the health of the child. Papa and the boys." In another hour the fond father received another telegram. "From the doctor I'll bet a \$100," said he. "Listen boys, I will read you the answer." Opening the message he read, "Operator made mistake. Original message, 'Come home at once; got a chill.'" It requires but an infantile mind to see that we cast no reflections. We hope our question is not impertinent; but why don't Sohmer & Co. publish that award? Is it still at Chicago? in their safe, or in their minds? This highest award must be a very handy thing

for Sohmer & Co. to possess just now. We can imagine the proud and exultant sensations that will run riotously up and down Messrs. Sohmer & Co.'s back, individually, collectively and otherwise, when in open court they set at rest the question concerning the holder of the World's Fair First Prize.

Chicago ain't in it. In fact, it is very apparent that here in New York we can get the first prize without Chicago having had anything to do with it. What a beautiful opportunity for Messrs. Sohmer & Co. to state "that our reason for copying them instead of the lesser lights, like Steinway, Chickering, Weber, Knabe and Decker, was that naturally we wished to follow in the footsteps of this great and mighty firm, rioting in the ponderous and colossal prestige of the World's Fair first prize. Ye gods and little fishes! In the shadow of so great a reputation, thankful are we to be living.

Is it any wonder that this firm with the proud distinction of making a piano—and a first prize piano at this—for their diploma says so) should have enrolled in their defence one of the most accomplished and honorable and truthful gentlemen in this world or any other, who from a sense of purest justice defends them from the attacks of the enemy; who for a consideration continues to gird his loins in their defence, to say nothing of the kind words he throws in gratis. Verily, we bow our heads in shame at the thought that we have damaged the business of so great a firm. We would like to see that first prize diploma thrown upon the clouds by the huge magic lantern on the "World's" Building, in order that we might at leisure feast our gaze upon it. We would frame it with that official dispatch that came over the wires, notifying Sohmer & Co. that they had been awarded the coveted Golden Apple. Messrs. Sohmer & Co., before you have a chance to answer the question in court, permit us to demand in the name of the musical public who want the truth: "Did you or did you not take the first prize at the World's Fair, and if so, why don't you publish it?"

SEBASTIAN SOMMER PIANO COMPANY.

[As stated in last issue, we shall publish no oral interviews on the two injunction cases brought respectively by Messrs. Sohmer & Co. and by Messrs. Hardman, Peck & Co. against two other concerns. Signed articles on the subject under discussion are admissible and will receive space here, and all sides can share in a hearing before the trade. Eds. THE MUSICAL COURIER].

A FIRST-CLASS piano salesman, who is willing to demonstrate his ability by commencing on a very liberal commission, will be put on the track of a good opening by addressing P. O. Box 375, Syracuse, N. Y.

MESSRS. MASON & HAMLIN beg to announce that they have just received the following letter from Monsieur

ALEXANDRE GUILMANT,

The great French Organist, concerning the

LISZT CHURCH ORGANS.

New York, October 21, 1893.

I thank you very much for showing me your excellent instruments. I have experienced great pleasure in playing your Organs. The instrument (Liszt Organ) with two manuals and pedals is of beautiful tone and will be very useful to persons wishing to learn to play the Great Organ.

Accept my hearty congratulations and allow me to express my best sentiments.

Very sincerely yours,

ALEXANDRE GUILMANT.

To Messrs. MASON & HAMLIN.

SUPPLIED TO

HER MAJESTY QUEEN VICTORIA,
HER IMPERIAL MAJESTY EMPRESS FREDERICK,
HER IMPERIAL MAJESTY EMPRESS EUGENIE,
THE SULTAN OF TURKEY,
OSCAR, KING OF SWEDEN,
WESTMINSTER ABBEY, &c., &c.

EMIL PAUR,
ANTON SEIDL,
WALTER DAMROSCH,
ARTHUR NIKISCH,
THEODORE THOMAS,
WM. L. TOMLINS, &c.

Dr. STAINER,
GEO. W. WARREN,
Dr. WM. MASON,
DUDLEY BUCK,
WM. C. CARL,
S. P. WARREN, &c.

Mason & Hamlin Organ and Piano Co.,

BOSTON.

NEW YORK.

CHICAGO.

KANSAS CITY.



FROM SOHMER & CO.'S ATTORNEY.

Editors The Musical Courier:

IN your last issue of February 14 you published a letter entitled "Sebastian Sommer & Co.'s Views" and signed "Sebastian Sommer Piano Company." As the letter refers to the suit of Sohmer & Co. against the Sebastian Sommer Piano Company, and also to myself as attorney for the plaintiffs therein, will you kindly give me the opportunity to reply, in order to correct some inaccuracies of statement as well as to expose certain inconsistencies? In the first place there is no such firm as "Sebastian Sommer & Co." It is a corporation and not an individual we are suing—a fact which it is well to bear in mind during this discussion.

The writer of the letter admits that my clients, Messrs. Sohmer & Co., called upon Messrs. Miller & Miller, the former attorneys for the defendants, and also that a letter was sent by myself requesting an interview for the purpose of settling the question harmoniously, which offer they rejected, and then adds, "This was the only attempt on the part of Sohmer & Co. to settle the question amicably that we know of at present." Surely they ought know, if anyone. The sentence last quoted clearly contradicts the first portion of the letter, which shows that not only was there one attempt but several attempts to bring about amicable settlement on our part, and the insinuation that we had not made proper efforts in that direction falls to the ground. My anonymous friend does not give, however, the terms in which they rejected these proffered negotiations for settlement, and in order that your readers may understand the facts of the case I herewith subjoin letter of Mr. Boothe's which he sent in answer to my polite invitation to call at my office for purpose of conference:

Mr. G. R. Hawes:

DEAR SIR—Our Mr. W. F. Boothe, who has now the matter in hand to which you refer, cannot find time to call on you. We believe that the firm of Sohmer & Co. by encouraging malicious reports against this house has instituted comparisons between the Sohmer & Co. and Sebastian Sommer pianos. We frankly state that we don't care to copy the Sohmer & Co., imitate or trade on the reputation of their instruments, and any report to that effect is an infamous lie. We think the position of Sohmer & Co. in the matter is undignified and unworthy of so great a firm. Not recognizing their right to interfere with our doing business in our own name, we do not admit the necessity for an interview, unless we so desire it. However, as there is a possibility that Sohmer & Co. may have been led into their ridiculous position by lying reports, you can, if you care, see our Mr. Boothe at the factory any day between 9 A. M. and 6 P. M.

Respectfully yours,
(Signed) SEBASTIAN SOMMER PIANO COMPANY,
Per W. F. B.

The "we" is underscored in the original. I think that every fair-minded person will agree that after the reception of the above letter there was only one course left for Messrs. Sohmer & Co. to pursue. All prospect of bringing about harmonious settlement of their differences was destroyed and my clients were compelled to bring the action which is now pending.

The author of the letter in THE MUSICAL COURIER further says: "We do not tolerate the idea for one moment that any reputable dealer would attempt to sell a Sommer piano for a Sohmer & Co., as the imposition would surely be discovered, the purchaser having redress at law as well. To sell a Sommer piano for a Sohmer & Co. is a crime, and no responsible dealer would incur the risk."

The answer to this is very plain and simple. There are unfortunately men in this world, and even in the United States, who are not actuated by the highest motives or principles of honor, but are ready to commit any act, however unworthy, so long as they escape criminal liability therefor. "Suppression veri" is sometimes equivalent to a wilful falsification, although the party guilty of the same does not bring himself within the pale of the law and cannot be held responsible. It is a comparatively easy matter to create an impression in the mind of a customer that a "Sommer" piano is a "Sohmer" piano without practically declaring it so to be. The similarity of the two names both in spelling and in sound naturally deceives, and by failing to point out the difference the vendor is guilty of the meanest kind of imposition. He might well know that his purchaser imagined that he was obtaining a genuine "Sohmer" piano at a very low figure, while he escapes a charge of deliberate fraud by reason of the fact that he made no actual representations on the subject. It seems to me that this disposes of the argument which assumes to be incredulous that we should "expect to win the suit on the ground that the name is misleading."

In the next paragraph of said letter, I am astonished to read as follows: "Had Sohmer & Co. in the first instance approached us amicably and stated their case, we would have met them in a very friendly spirit and doubtless could have arranged matters satisfactorily. If they had simply questioned our right to the name 'Sommer,' there would have been no necessity of their paying hundreds of dollars to petty trade journals in order to defend their reputation. Two or three carfares would in all probability have settled the question." &c. This is certainly special pleading, even if it cannot be termed direct prevarication of the

facts of the case. We pursued the very course which is above suggested. We approached them amicably and stated our case, and merely questioned their legal right to the use of the name "Sommer," without seeking pecuniary damages.

The writer of the letter under criticism must have forgotten what he had already written in the first part of his letter, or possibly he may have fallen asleep or allowed a considerable interval to elapse between the composition of the different portions thereof, as he assumes a position diametrically opposite to that taken before. It will be remembered that our friend previously stated that a letter was sent by me requesting an officer of the company to call "for the purpose of settling the question harmoniously," and the reply of Mr. Boothe to my courteous request has already been given. If this was not an attempt on our part to approach them amicably, I do not know the meaning of the English language. The responsibility of the final decision of this matter at an expenditure considerably in excess of "two or three car fares," rests solely with the Sebastian Sommer Piano Company and their Mr. Boothe who deliberately rejected our friendly advances, refused to discuss the proposed settlement, and by reason of the attitude which they assumed forced us to bring suit.

The writer of said letter further states: "We do not contest the suit of Sohmer & Co. in order to continue the use of the name Sommer, but simply to set at rest the question: Has a citizen a right to prosecute business in his own name. Not a similar name, for the two names Sohmer & Co. and Sommer differ one from the other," &c. It is certainly very public spirited on the part of defendants to allow us to proceed with the litigation for the sole purpose of testing the question as to the right of 'a citizen' to the use of his name? But, Mr. Editor, as you very well know, there is no such question here. This is not an action brought against a corporation to prevent them from using a portion of the name of one of their officers and directors in such a way as to mislead the public and induce people to purchase a piano of their make, supposing it to have been manufactured by another firm. The law holds that there can be trade mark rights in a name, and that the injunction will issue to restrain even an individual from using his own name to designate articles of manufacture where it is evident that there is a fraudulent attempt to trade upon the name and reputation of another in the same or similar line of business. There is also an old Latin maxim, which reads as follows: 'Sic utere tuo, ut alienum non laedas,' which is in plain English, 'So use your own as not to injure another's.'"

The application of this rule is obvious. We do not object to the defendants using their full name, namely, "Sebastian Sommer Piano Company," but we do seriously object to their advertising their pianos as the "Sommer" pianos, when our pianos have been known for over 20 years as the "Sohmer" pianos, thereby creating a confusion in the mind of the public and tending to deceive prospective purchasers. It is disingenuous to make comparison between the words "Sommer" and "Sohmer & Co." Although my clients constitute a copartnership trading under the firm name and style of "Sohmer & Co.," yet it is a fact well known to the defendants that they have extensively advertised their pianos as the "Sohmer" piano since 1872, until by superiority of workmanship and construction they have become justly known as the "celebrated Sohmer pianos." This is the designation used by the trade and the public generally, and they are never referred to as the "Sohmer & Co." pianos, but always as the "Sohmer" pianos, thence we have a right to object to the conduct of the defendants which misleads the public and injures the business of my clients.

"If the defendants put their full name on the fall-board of their pianos" we gain everything instead of "nothing." There is no possible similarity in spelling or sound between "Sohmer" and "The Sebastian Sommer Piano Company" any more than there is a similarity between the two instruments themselves. The Sebastian Sommer Piano Company know this very well, and it is only necessary that I should explain the matter to your readers in order that they may not be led astray by the sophistry and false logic by which the writer of said letter endeavors to fortify their position.

In conclusion I only desire to say that I shall be most happy to accommodate "our friends, the enemy," by giving them a speedy trial. Unfortunately for them, however, it is evident that their attorneys do not hold out the same encouragement which the corporation profess to feel, or else they hesitate to enter the lists. Your correspondent says very boldly: "And now we feel that if Sohmer & Co. don't force the issue we will." Their subsequent conduct hardly bears out these brave words. It is now 18 days since the summons and complaint was served personally on Mr. Sebastian Sommer, but no answer has yet been received to the complaint. If they are entirely innocent, as they claim to be, and there is no question of their right to make use of the word "Sommer," it would seem to be a comparatively easy matter and only a few hours' work to draft and serve answer in the case. However, let me assure my anxious friends on the other side that they will never be compelled to "force the issue" so far as this case is concerned, as

my clients are ready to meet them forthwith, and the only delay will be on their part.

Pardon me for having taken up so much of your valuable space, but I felt it was necessary to set the matter straight and to establish the following propositions, which cannot be truthfully contradicted. First—Every effort was made on our part to bring about amicable settlement or adjustment of the questions in dispute between the parties before suit was brought. Second—Our overtures were met in a hostile spirit by the defendants and our propositions rejected. Third—The use of the name "Sommer" by defendants is calculated to mislead, as being easily confounded with the name "Sohmer." Fourth—This suit has been brought not to recover any damages from the defendants, but solely to protect plaintiffs, Sohmer & Co., in the use of the word "Sohmer" to designate the pianos manufactured by them.

GILBERT R. HAWES,
Attorney for Sohmer & Co.,
120 Broadway, New York City.

Dated February 19, 1894.

CHANGE IN PITTSBURG.

MR. JOHN R. HENRICKS, president of the Henricks Music Company, Limited, Pittsburg, Pa., has retired and sold out his holdings in the stock company to Wm. E. Wheelock & Co., of this city. Mr. Henricks has for some time past been a great sufferer from rheumatism and will remove for the time being to Mt. Clemens, Mich., for recuperation. The transfer of his capital stock to Wm. E. Wheelock & Co. has already taken place.

Mr. Charles Logan, Jr., becomes chairman (as the presidency is called in Pennsylvania stock companies) of the company; Mr. C. B. Lawson, vice-chairman, and Mr. W. P. Hanna, who some time ago retired from the offices of secretary and treasurer, has resumed those positions again. Messrs. Wheelock and Lawson were in Pittsburg last week to arrange details connected with these transfers.

The retirement of Mr. Henricks calls to mind that he has been one of those active and progressive piano men who have helped to popularize the piano business in Pennsylvania, and it is sincerely hoped by all his friends that he will rapidly recuperate from all his ailments.

The Henricks Music Company (Limited) has one of the handsomest establishments in Pittsburg and controls for its section the Weber, Wheelock, Lindeman and Stuyvesant pianos—a line of goods which gives exceptional advantages to enterprising firms who understand and appreciate the full scope of the piano business.

BAD PIANO MEN.

MUNCIE, Feb. 13.—William F. Gunter, ex-manager of the branch piano and musical store of Emil Wulschne & Son, of Indianapolis, who recently pleaded guilty to embezzling several hundred dollars from his employers, was sentenced to two years in State's prison to-day by Judge Koons.

HELENA, Feb. 8.—Harry R. Thompson, assignee of the Jackson Music house, stood up this morning in the district court, where he had often officiated in the capacity of clerk, and through his counsel, E. Warren Toole, pleaded not guilty to an information charging him with embezzlement of funds of the concern, while acting as its "agent, employe and servant." Mr. Toole asked that the matter be set for next week. Meantime he would suggest that the State might be saved the expenses of a trial, as the alleged offense was not a crime. Thompson was neither an agent, employee or servant of G. W. Jackson, but the assignee, and as such he had the right to handle the money without accounting to the assignor. County Attorney Nolan said the word "agent" in the statute regarding embezzlement covered the case of Thompson. Some time next week the matter will be argued to the court, and if the grounds taken by Thompson's attorney are sustained, it will probably end the criminal proceedings.—Anaconda "Sentinel."

A warrant charging felony embezzlement has been issued for the arrest of A. C. Shaw, formerly Sacramento agent of A. L. Bancroft & Co., piano dealers, Sutter street. Bancroft & Co. say that Shaw is \$1,500 short in his accounts. The warrant charges one particular embezzlement of \$140. Shaw is in the city and will be arrested this afternoon.—San Francisco "Report," February 9.

—C. A. Ahlstrom, the Jamestown piano manufacturer who was arrested a few days ago for selling his instruments in Bradford, Pa., without a license, had a hearing before Alderman Barlow February 10. Decision was reserved until to-day. This afternoon the alderman decided that Mr. Ahlstrom must pay a fine of \$35 and costs, and pay the license, which is \$40.—Jamestown "Journal."

NEWS has been received from the London house of Steinway & Sons to the effect that Prince Ferdinand, of Bulgaria, and the Princess Marie, of Meiningen, have just each purchased a Steinway grand piano.

MR. THEODORE PFAFFLIN, formerly with the house of Wm. Knabe & Co., of New York, has joined the forces of Smith & Nixon—that is the house of Crawford, Ebersole & Smith, at Cincinnati. Mr. Pfafflin will probably assume his duties on March 1.

CHANGE IN BOSTON.

MR. CHENEY has resigned his position as manager of the Boston branch house of the Estey Company, the resignation having been sent in early in February.

Mr. S. A. Gould, formerly with the Oliver Ditson Company, has been appointed his successor and has already entered upon his duties.

CONCERNING CORPORATIONS.

"The Maryland Church Organ Company" has been incorporated at Baltimore by Charles J. Tillman and others.

The Buescher Manufacturing Company, of Elkhart, was incorporated on February 12 at Indianapolis, Ind. It will carry on the manufacture of musical instruments and nickel novelty goods, with a capital stock of \$15,000. F. A. Buescher, H. L. Young and John H. Collins are the directors.

Articles of incorporation of the Clinton Mutual Piano Company, of Lyons, Ia., have been filed with the recorder. D. S. Disbrow, formerly with J. L. Mahan, is president and business manager. M. A. Beehler, vice-president, and A. A. Petersen, secretary and treasurer.

The principal place of business will be in Clinton, the nature of the business will be to deal in all kinds of musical instruments.

The certificate of incorporation of the St. John Piano Company was filed in the county clerk's office at Syracuse on February 12. The capital stock is \$40,000, one half in preferred stock at a guaranteed 10 per cent. annual dividend and one-half in common stock. The shares are \$100 each, and the principal business office is located at Syracuse. There are four directors: J. Herbert St. John, Syracuse, 70 shares; William F. Ballou, Syracuse, 70 shares; Frank W. Everett, Syracuse, 70 shares, and Charles H. Ketcham, Syracuse, 70 shares.

Stieff versus Hildebrandt.

SEVERAL family skeletons, hidden away for nobody knows how long a time, peeped out of their closets yesterday, and their stories were carefully inscribed in the court records in the form of suits for divorce and damages.

John C. D. Stieff, the well-known manufacturer of locks at 17 North Liberty street, instituted suit in the City Court against Albert Hildebrandt for \$20,000, claiming that the defendant had alienated the affections of his wife. Mr. Hildebrandt is a dealer in musical instruments, and lives at 19 North Liberty street, next door to the home of Mr. Stieff.

The latter gentleman alleges in his bill that Mr. Hildebrandt has "wrongfully and maliciously prejudiced and poisoned the mind of Mrs. Stieff against him, and has caused her to abandon him and their children." Some time ago Mrs. Stieff instituted suit for divorce against her husband in the City Circuit Court, alleging cruelty. In his bill for damages the husband claims that this was instigated by Mr. Hildebrandt, and in his answer to it alleges unfaithfulness on the part of his wife. This bill for divorce is now pending before the courts. N. Rufus Gill and Albert S. J. Owens represent Mr. Stieff.

[This is from the Baltimore "Herald." Mr. John C. D. Stieff is a brother of Charles M. and Frederick Stieff, the Baltimore piano manufacturers, and was formerly a partner of the concern. We do not believe that he is on friendly terms with his brothers.—Editors MUSICAL COURIER.]

The Braumuller Company.

THE affairs of the Braumuller Company are so far straightened out that by the time this issue of THE MUSICAL COURIER is among the trade the assignee will have been dismissed and the members of the firm will be in full possession of the business.

On Monday an inventory of all stock on hand was taken. A new set of books will be opened and the business started fresh from the beginning.

Mr. Wigand, the traveling man for the Braumuller Company, starts on the road next week.

—A. & S. Nordheimer, of Toronto, Canada, have engaged Mr. Stanton Ferguson, formerly with Suckling & Sons, to conduct their sheet music department.

W. A. Conant.

WILLIAM ANDREW CONANT, the veteran violin maker, of Brattleboro, Vt., died yesterday morning after a long illness. Mr. Conant was in his 90th year, and was well known all over the country for his skill in his trade. He began the manufacture of 'cellos over 50 years ago for the late John Woodbury, whose shop stood on the site of Mrs. Van Doorn's brick house on Main street. Mr. Conant was the son of William Andrew and Harriet Salisbury Conant, of Lowell. He went to Brattleboro in 1829 to work for the late Anthony Van Doorn as a cabinet maker. After a time he began to make violins, and it is said that he has made more than 700 instruments. Mr. Conant has not kept continually busy making violins, for he spent some 20 years in making ivory rules for the Stearns Company before its removal to New Britain, Conn.; but all this time he had a room and occasionally made a violin for a customer, and always had one or more on hand.

Mr. Conant was of a jolly disposition and was a most interesting character of the old school, full of life and manly vigor and always ready with a good story. Both himself and his beloved wife were active members of the Congregational Church, and they lived to celebrate not only their 50th marriage anniversary but their 60th as well. Of their eight children, five are still living, as well as four grandchildren and seven great grandchildren. The children are Mrs. Emmons, of Brooklyn; Mrs. A. L. Pettee, Charles and Frank Conant and Mrs. Arey, the four latter living in Brattleboro. Mr. Conant's grandfather was a Concord (Mass.) farmer and at one time owned the present site of the prison there. His great-grandfather was a soldier in the Indian wars.—Springfield "Republican," February 14.

In New York.

H. D. Cable, president of the Chicago Cottage Organ Company, was in New York last Saturday and Sunday, leaving for Washington on the latter day.

Mr. P. J. Healy, of Lyon & Healy, Chicago, was in town last Friday, Saturday and Sunday, leaving on the latter day mentioned for Baltimore.

Mr. G. K. Barnes, of Smith & Barnes, Chicago, came into New York Saturday, and left for Baltimore with Mr. P. J. Healy next day.

Mr. F. N. Teeple, Southern traveler for the Chicago Cottage Organ Company, is here, and will probably spend the week.

Mr. E. E. Walters, Eastern man for the Chicago Cottage Organ Company, came into town last Saturday to meet Mr. H. D. Cable, his chief, and left with him for Washington Sunday.

Mr. E. P. Mason, president of the Mason & Hamlin Organ and Piano Company, was in town last Saturday, Sunday and Monday, leaving for Boston on the latter day.

Mr. Harry Lowell Mason, of the Mason & Hamlin Organ and Piano Company, has returned from Havana and left for Boston.

Hon. Levi K. Fuller, of the Estey Organ Company, was here last Friday, and is now in Brattleboro, Vt.

Mr. T. F. Scanlan, of the New England Piano Company, Boston, was here last week.

Mr. Calvin Whitney, president of the A. B. Chase Company, is now in New York, coming from Boston Tuesday afternoon.

Mr. R. S. Howard, of J. & C. Fischer, New York, came in from the West last Friday and is still here.

Mr. M. G. Gibson, secretary of the Weaver Organ Company, York, Pa., was in town last week.

Mr. Elliot Pendleton, one of the stockholders of the Krell Piano Company, of Cincinnati, was here last week.

Mr. W. W. Crocker, secretary and treasurer of the Freyer & Bradley Music Company, Atlanta, Ga., was here last week until Sunday.

Mr. S. A. Gould, the new manager of the Estey business in Boston, was here last Friday.

Mr. E. A. Kelton, traveler of the Merrill Piano Company, was here until Monday of this week.

Mr. Thos. G. Burton, dealer, with headquarters at Richmond, Va., was here until Saturday.

Mr. G. Heintzman, Toronto, Canada, came into town the first of the week.

Mr. F. N. Smith, Booneville, N. Y., was here last week.

Mr. DeVine, of Buffalo, N. Y., was here and is gone.

Mr. N. C. Altpeter, dealer, at Rochester, N. Y., where he represents the old reliable Steck, was here Monday.

Mr. John Summers, formerly with Chase & Smith, Syracuse, N. Y., is in New York.

Mr. Leander Fischer, of Philadelphia, is in town.

Mr. Sewald, of Boston, was here last week.

Mr. Morris Steinert, New Haven, Conn., is now in New York.

Hazelton Brothers.

THE air is full of changes and rumors of changes affecting the personnel of piano firms and the location of piano warerooms.

We confidently state that Hazelton Brothers anticipate making no change. Why? Because there is no necessity for a change and none could be devised that would give them a more conveniently arranged factory, comfortably appointed wareroom or desirable location for their business.

It may seem to some that their place of business on University place is somewhat out of the line of trade.

But like Washington square just below them Hazelton Brothers is a landmark well known to all old residents of New York city.

They are a feature in the business of University place, a feature in the piano manufacturing business and their instruments are a feature in the musical world.

No change necessary here.

The Gordon Pianos in Boston.

OLIVER DITSON & CO., of Boston, have taken the agency for the Gordon pianos at that point. Mr. James H. Thomas, the road representative of Hamilton S. Gordon, was able to demonstrate to Mr. Tyler, who now has charge of the Oliver Ditson & Co.'s piano wareroom, that the Gordon pianos were well worthy of consideration; that they were a totally different instrument from the ones first made from the scales and styles known as the McEwen pianos.

Mr. Thomas is a practical and successful road man and has made good agencies through the Eastern States.

He starts on a Southern trip very soon.

The Trade.

—H. Lehr & Co., of Easton, Pa., are said to take all the pianos made by A. E. Dustonsmith, of Plattsburgh, N. Y.

—Fire damaged the music store of Hall Brothers at Emporia, Kan., recently, but the loss is covered by insurance.

—The M. Steinert & Sons Company's branch at Bridgeport, Conn., is about to move from 359 Main street to 313 Main street.

—Henry Goldsmith, of Columbus, Ohio, has purchased the business of E. G. Bailey, and will hereafter run it under his own name.

—Kirk Johnson, of Lancaster, Pa., lost \$3,000 on the 13th inst. by a fire in a handsome residence in that place, which he owns. The local papers don't state whether it was covered by insurance.

—Irvin & French is the name of a new music firm at Frankfort, Mo., composed of Ed. Irvin and W. R. French, and succeeding to the business of Baldwin & Colvert, which they purchased entire. They will run the Kimball line.

—J. T. Wamelink, of Cleveland, Ohio, after having occupied the store at No. 376 Superior street for over 29 years, has decided to remove to a larger store at 145 and 147 Euclid avenue. He is now advertising a great clearing out sale.

—Mr. Leander Fisher, who for over five years has been salesman for F. A. North & Co., and the Lester Piano Company, of Philadelphia, is at liberty. Mr. Fisher is an A1 salesman and can be addressed care of this office if anyone wants such a man.

—J. G. Morse, who about five years ago embezzled from \$8,000 to \$10,000 from the Jesse French Piano and Organ Company, is now in State Prison at Jefferson City, Mo., for the term of two years, having been convicted by a court at Nevada, Mo., for some other offense.

—There is a big row on at Anoka, Minn., over the recent fire which destroyed Lars Erickson's organ factory, as already reported. It is claimed that the fire department did not respond until the second alarm was sent in, and that had they been more prompt a great portion of the loss might have been avoided.

—The Carl Barckhoff Church Organ Company, of Salem, Ohio, have secured about all that was of value to an organ builder that was to be obtained from the defunct Wirsching Church Organ Company of the same place. Mr. Phillip Wirsching has accepted a position with the Farrand & Votey Organ Company.

—Jenney & Kitson is the name of the new firm at Clarksville, Tenn., who will hereafter run the D. H. Baldwin & Co. line in that vicinity. Mr. H. T. Kitson has been heretofore known in connection with Kitson's Music House in that place, and Mr. Joseph Jenney has been known as connected with the Baldwin house of Cincinnati.

—W. E. D. Stokes had an action on trial yesterday before Judge Newberger, in the City Court, against Richard A. Saffield, the music publisher, to recover \$1,901.84. Stokes owns the house at No. 243 West Seventy-sixth street and leased it to Saffield. He says that Saffield did not leave it in good condition and that he stayed in it several days beyond the expiration of his lease. Saffield makes a general denial and puts in a counter claim of \$1,300 for necessary repairs.—"World," February 14.

—"There was a piano factory at Wartburg, Tenn., before the war," said L. D. Dodge, of that State, at the Laclede. "The singular thing about it is that Wartburg was about 100 miles from the nearest railroad and in the heart of the Cumberland Mountains. The wood of which the instruments were made had to be brought from New York and then hauled 100 miles over the mountains to Wartburg, which was a German colony. The pianos were made by a practical musician, and when an instrument was ordered he would finish up the different parts at Wartburg and then haul them to the home of his customer, generally many miles away, and put up the piano there. One of them is now at Wartburg, and the building where they were made still stands, although no longer used as a piano manufactory. The town, which consists of about 300 people, is away from the railroad and has not grown since the war. The home made instrument made over 30 years ago is still in good order and in constant use."—St. Louis "Globe Democrat."

—Sol Christy, who keeps a music store on South First street, owns a dog, and yesterday evening the animal took a part of F. D. Wolfe's trousers off his person as the latter was passing along the street in front of Christy's store. The animal had shown this vicious disposition toward Mr. Wolfe before, and on this occasion he was thoroughly enraged, so much so that he caused a warrant to be issued from Justice Gass' Court for the arrest of Christy on a charge of keeping the vicious animal at large without a muzzle.

Christy was brought into court by Officer Humburg. The prisoner was all smiles and haughtily addressed the Court with "Here I am," and appeared to make very light of the affair.

"Are you guilty or not guilty?" sternly asked the Court.

"Guilty, of course," was the reply and yet Christy did not appear to feel at all concerned.

"Will you take your sentence now or —?" asked the Court.

It had just dawned upon the prisoner that he might have been a little more suave in his manner and he pulled a card from his pocket and tossing it down in a milder manner said: "But I'm a business man; here's my card."

"I don't care about your card sir; I deal with you as with any other man who breaks the law."

"I'll take my sentence to-morrow, then."

"Very well sir; \$50 bail; remand the prisoner, Mr. Officer."

"Come along!" shouted Policeman Humburg, and off to jail he took his prisoner. While en route, however, Christy concluded to take sentence at once and asked his custodian to take him back before the Court.

In the presence of the Court once more he was as meek as a lamb and on account of the desire of Mr. Wolfe not to prosecute, the Court allowed Christy his freedom upon his apology in open court to Mr. Wolfe.—San José, Cal., "News."

STRICH & ZEIDLER, • PIANOS. •
Factory and Warerooms, 511 & 513 E. 137th St., New York.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



CARL FISCHER,
6 Fourth Ave., New York.

Sole Agent for the United States for the
Famous
F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

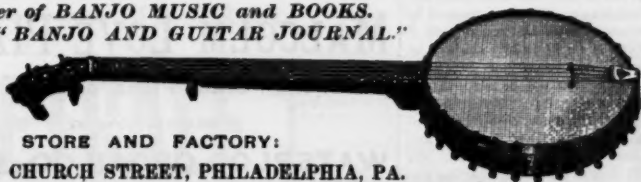
Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MAZZIN, Paris, Celebrated Violins, Violas and Cellos; BURET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Suss Celebrated Violin Bows.

S. S. STEWART, Manufacturer of FINE BANJOS.

Publisher of **BANJO MUSIC and BOOKS.**
Also the "**BANJO AND GUITAR JOURNAL.**"

SEND FOR
CATALOGUE.



STORE AND FACTORY:

221 & 223 CHURCH STREET, PHILADELPHIA, PA.

He wins who sells the
Favorite Schuller Pianos.
Write for catalogue to
Schuller Piano Co.
Oregon. Ill.

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST-CLASS ACTIONS

FOR UPRIGHT PIANOS,

FORT LEE, - NEW JERSEY.

JACOB DOLL,

SUCCESSOR TO

BAUS PIANO COMPANY.

OFFICE, FACTORY and WAREHOUSES:

Southern Boulevard, East 133d St. and Trinity Ave., New York.

MANUFACTURER OF GRAND AND UPRIGHT PIANOS.

PRESCOTT

WITH THE NEW
SOFT STOP.

EXCEL IN
TONE, TOUCH, DESIGN,
DURABILITY AND WORKMANSHIP.

PIANOS.



HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.

CONCORD, N. H.

WASLE & CO.

MANUFACTURERS OF

175 & 177 Hester Street,

COR. MOTT ST.,

NEW YORK.

PIANOFORTE

ACTIONS.

FARRAND & VOTEY,

High Grade Organs,

Branch Offices:

NEW YORK. CHICAGO.

DETROIT, MICH.

KRAKAUER BROS.
PIANOS.

Factory and Office:

159-161 E. 126th St., New York.

Wareroom:

115-117 E. 14th St., New York.



First Premium, Connecticut
State Fair, 1890, '91 and '92.

DO YOUR PIANOS LOOK BLUE? IF SO, TRY DIAMOND HARD OIL POLISH.

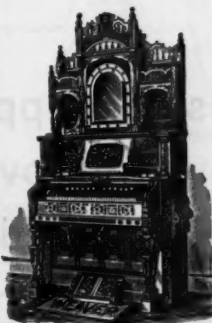
Works Like Magic!

Does no Damage!

BEWARE OF COUNTERFEITS.

HARTFORD DIAMOND POLISH CO.,

Hartford, Conn.



STYLE TRIUMPH—OUR LATEST.

Weaver Organ & Piano Co., York, Pa.

YOURS

IF

YOU

PAY

THE

PRICE.

NO

Exorbitant

PRICE.



G. O'Conor

Manufacturer
and Carver of

Piano Legs,

LYRES and

PILASTERS,

IN A VARIETY OF

STYLES.

Orders from dealers promptly attended to.

FACTORY:

810 & 812 West 35th St.

Between 10th and 11th Aves.,
NEW YORK.

An Interesting Treasury Decision.

WASHINGTON BUREAU THE MUSICAL COURIER, February 17, 1894.

THE General Appraisers of the Treasury Department have decided that pianos may be brought into this country free of duty when they are included among household effects. The decision is in the matter of the protest of Francis Kwinn against the decision of the Collector of Customs at New Haven, Conn., as to the rate and amount of duties chargeable on a piano imported by him with other household goods. General Appraiser Somerville delivered the opinion as follows:

The merchandise covered by the protest in this case is invoiced as "one old piano," valued at £30.

It was assessed for duty at 35 per cent. ad valorem, under paragraph 230 of the new tariff act of 1890.

The claim of the importer is that the article is free of duty as a "household effect" under paragraph 516 of said act, which reads as follows:

516. Books or libraries or parts of libraries and other household effects of persons or families from foreign countries, if actually used abroad by them not less than one year, and not intended for any other person or persons, nor for sale.

The tariff act of March 3, 1883, paragraph 662 (free list), relating to this subject reads as follows:

Books, household effects or libraries or parts of libraries in use of persons or families from foreign countries, if used abroad by them not less than one year, and not intended for any other person or persons, nor for sale.

In *Arthur v. Morgan* (112 U. S., 495) this paragraph was construed to include a carriage which had been in use abroad for a year by its owner, who imported it into this country for his own use. Mr. Justice Blatchford, speaking for the whole court, construed the words "household effects" as intended to include "articles which pertain to a person as a householder or to a family as a household, which have been used abroad not less than a year, and are not intended for others, nor for sale." "A carriage," he observed, "is peculiarly a family or household article. It contributes, in a large degree, to the health, convenience, comfort and welfare of the householder or of the family."

There is no such change in the phraseology of paragraph 516 of the present tariff act of 1890 as to justify in our opinion a different interpretation being placed on it from that given by the Supreme Court to the corresponding paragraph (662) of the tariff act of 1883. The application of the rule *ejusdem generis* to the words "other household effects" in said paragraph 516 would not exclude a carriage or other like article from their scope.

A piano used by a person or family in the household for

musical entertainment or the edification of the householder or the members of his family is just as much a household effect as a carriage would be, being like "books" and "libraries," designed for the comfort, instruction or entertainment of the householder or the family.

We find as facts:

1. The article under consideration is a piano which was in actual use by the owner for more than a year prior to exportation from England.

2. It was imported in the month of June, 1893, for the private uses of the owner, and not for sale.

3. The article is a "household effect" within the meaning of paragraph 516 of the present tariff act.

The protest claiming the merchandise to be free under said paragraph is sustained, and the collector's decision reversed, with instructions to reliquidate the entry accordingly.

An E. G. Harrington & Co. Circular.

FOLLOWING is the circular which E. G. Harrington & Co. are sending to the trade:

The Standard Piano.

E. G. HARRINGTON & CO., NEW YORK,
Factories, 637, 639, 641 and 643
West Forty-eighth street, February, 1894.

DEAR SIR.—The long and honorable career of the Harrington piano, an instrument which has been before the public for more than 30 years, is familiar to you of course, and we wish to say that in the "Standard" (its successor) we have all of the good points of the "Harrington," together with the most recent improvements combined with the best materials used in piano building. We propose to still further increase our already very large business, and this we shall do by giving the dealer every advantage of the lowest possible price with a really good piano made in the best style in every particular. When the Harrington reputation, the Standard quality and the Standard prices are taken into consideration, we claim that we offer the most salable piano in the United States.

The experienced dealer who wants the most for his money looks for a combination of reputation, recent improvements and bottom prices, and in the Standard piano will find this combination and consequently his most profitable purchases. We have recently moved into a commodious new factory with every appliance of machinery, and are turning out what our friends tell us to be the best piano for the money manufactured in the United States. We are prepared to offer special inducements to large buyers, and we assure you that if you will permit us to give you quotations on large lots you will be astonished at what you can do. In any event, even if your purchases are few, we can repeat the assurance that you will be surprised at what your money will do in Standard pianos.

In appearance the "Standard" is one of the most tasteful instruments manufactured, every good selling point being brought forward so prominently that our dealers tell us it sells itself. We should be pleased to correspond with you in reference to prices and territory, feeling assured that it will be but the beginning of mutual profit.

E. G. HARRINGTON & CO.,
Manufacturers of the Standard Piano.

"Crown."

Like the germ of prophesy in an acorn's mold,
Needing naught but cultivation, its secret to unfold,
So was hid a wondrous future in the instruments of old;
Although Louis and his lady dance the stately minuet
To passion's softest measures throbbing from the first
spinet.

The royal Frenchman's wisdom saw not the future in it;
Nature, not to great alone, does all great accord,
Humble, he who read the secret, gained the rich reward;
Drawing from the little spinet the brilliant harpsichord;
But in a Roman monastery this good work was outshone
By a rival much the grander in finish and in tone.
Beginning here the brilliant fame by pianoforte won;
As the oak, Oh, monarch grand! so is the "Crown" to-day.

Towering in perfection o'er the forms that once held sway.
As the oak tree waves its branches o'er the acorn in the
clay;

Like the oak it holds its own before the bending blast,
Rooted deep in the fertile soil, it cannot be upcast;
In the oak's poetic beauty its noble form is cast.
As shining as the glossy leaves glinting the branches fair,
Light and sweet as the song of birds beating the restless
air.

Our Theory.

The modern journal which attempts to conduct its business on the one man policy of thirty years ago is left far in the rear. The best agricultural paper of to-day is the one which employs the greatest number of specialists of the highest rank. There is no one man who can profess to be master of the science of cattle raising, of crop raising, of poultry breeding, and of the dozen other important departments of agriculture, and it is only the cheap and small agricultural papers and weekly editions of daily papers which are willing to confess to-day either that they are edited by one man or that they regret the absence of the one man editor.—P. V. Collins, in "Printer's Ink."

[And this applies to the cheap and small music trade paper just the same.—EDS. THE MUSICAL COURIER.]

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented

KRANICH & BACH

PIANOS.

FACTORIES AND WAREROOMS:

235 to 245 E. 23d St., New York.

Newest, Largest and Best Equipped Factories.

New Patents, New Improvements, New Cases.

Exquisite Tone and Action, Undoubted Durability.

ABSOLUTELY FIRST CLASS.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XVIII.

I have noticed that one of the easiest things in the world to make is a mistake.

I said Baltimore dealers did not change their ads., and here comes Otto Sutro & Co. with a long letter telling me that they do change theirs once a week, and on looking up the papers I find that they are right. They say further that their ads. have paid. Good! Nevertheless I think they could be greatly improved. In fact the whole column of

ARE YOU ALIVE

TO THE FACT THAT OUR

\$5.70 BANJO

Is sold elsewhere for \$10.00?

No such bargain in the city. Fine stock
Sheet Music.

SANDERS & STAYMAN,

13 N. CHARLES STREET.

piano ads. looks very uninteresting, with the exception of the Sanders & Stayman ads. mentioned before. The style of composition they use is very good indeed, and the ads. stand out clean and prominent. It is when they are read that they are disappointing. Almost always they are of a general character, and they do not give point to any one thing in particular. Here is one ad. which is an exception,

but in it, strange to say, the very excellent display usually used is abandoned. That is wrong. The style of display should be habitually the same.

Editors Musical Courier:

GENTLEMEN—We notice your criticism in your issue of February 7 on the style of advertising of the Baltimore piano houses. At the same time you compliment us by copying one of our ads., and then pick it to pieces. That is all right and we do not complain. We are painfully aware of the fact that we do not "know it all," by any means, and we are only too willing to learn all we can from others who know far more than we do. This matter of advertising has become a very important one, and we have been studying it up for many years, trying this, that and the other plan, and we have come to the conclusion that there can be no fixed rule of advertising which will apply to all trades and peoples.

We have endeavored to study our market, our people and ourselves, and our advertising is done upon these lines. That we have been fairly successful you will not dispute.

We shall watch your columns carefully for suggestions on this point and shall not be slow to avail ourselves of anything we can use.

Yours truly, SANDERS & STAYMAN.

This letter explains itself. No one knows better than I do that local conditions must modify any rules set down for advertising. Still there are certain fundamental principles that hold good everywhere. People are people wherever you find them, and Baltimore folks are not *sui generis*.

The man who does one thing at a time and the ad. that does one thing at a time are the man and the ad. to suc-

THINK TWICE

and look at our stock once before you buy a piano. We may be able to save you some money, and we may not. It's a chance worth taking—especially as it doesn't cost anything.

WE THINK

the Fugue Piano stays in tune and tone longer than any other piano made. The cases are beautiful; the action easy. The Fugue is a high grade piano at moderate cost.

JONES & CO.,

PIANOS AND ORGANS,

217 SMITH STREET.

ceed. You will kill more big game with a rifle than with a shotgun. A general ad. is better than none, but it is the one-thing, straight-to-the-point ad., changed daily—not

weekly—that will win in the long run, and in the short run, too.

It must be understood that when I criticise an ad. I do not do it in any faultfinding spirit. I want to make this department of THE MUSICAL COURIER useful, and whatever is said in it is meant to be of use and assistance. A great many enterprising dealers have found it so. The latest to say so are M. J. Riegel, of Easton, Pa., and S. B. Kirtley, of Columbia, Mo.

Mr. Riegel says: "I have used your ads. with good effect and write to thank you for the assistance the 'Hints' are giving me."

Mr. Kirtley says: "I have read with much interest your articles in THE MUSICAL COURIER and think they have greatly increased the value of this great musical journal." Now that's pleasant, isn't it?

Mr. Kirtley sends a circular for criticism, and at the same

THE BEST OF MEDICINE

is a restful freedom from care. Good music will furnish it. It is soothing and educating. Gives the children a good, wholesome amusement—keeps them home at night.

"THE FUGUE PIANO"

is not one of the very expensive kind. It costs just enough to make it thoroughly good and durable, and no more. No good piano can be sold for less money.

Style X is \$300. Ten dollars a month if you like.

Come and see it.

JONES & CO.,
PIANOS AND ORGANS,

217 SMITH STREET.

time tells me that he "received three mail orders for pianos from people to whom it was sent." That being the case, I think criticism is not necessary. The circular is mainly made up of a list of names of several hundred people who have bought pianos from this house.



"CROWN" PIANOS AND ORGANS.

Made by and Sold to the Trade only by

GEO. P. BENT,

323 to 333 So. Canal Street,

CHICAGO.

DEALERS WANTED IN ALL TERRITORY NOT NOW TAKEN.

CATALOGUE FREE! ASK FOR IT AT ONCE!



TRUE, BUT NOT STRANGE! that my business is increasing and from time to time I need piano and organ workmen. If you want position, send your address, on postal, & I will what you can do, salary wanted and give references.
GEO. P. BENT, 323 to 333 Canal St., Chicago, Ill. (Catal. 1910).



WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET,
OFFICE, 457 WEST 45th STREET,

. . . NEW YORK. . .

G. W. SEAVERN, SON & CO.,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

BALLET & DAVIS CO.'S PIANOS.

WAREHOUSES: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 1416 Chestnut Street, Philadelphia; 511 Ninth Street, Washington, D. C.; Kimball Hall, Wabash Avenue, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

The Banjo That Leads Them All!

FRANK B. CONVERSE SOLID ARM.

What Eminent Banjoists say of it:

"The Converse Banjo that I am now using every night tells its own story clear back to the box office."

BILLY CARTER.

"I have not found its equal for brilliancy, richness and fullness of tone."

BILLY ARLINGTON.

"A musical Banjo; beautiful in workmanship and unsurpassed in tone."

CON. BOYLE.

"They possess a beautiful tone and are second to none."

OKLAHOMA BILL.

. . . SEND FOR CATALOGUE. . .

HAMILTON S. GORDON, 13 East 14th Street, New York City.



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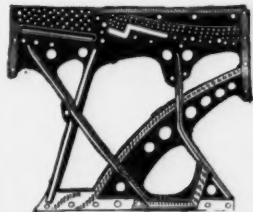
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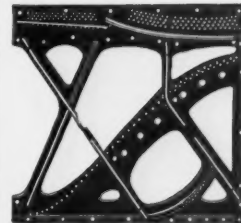
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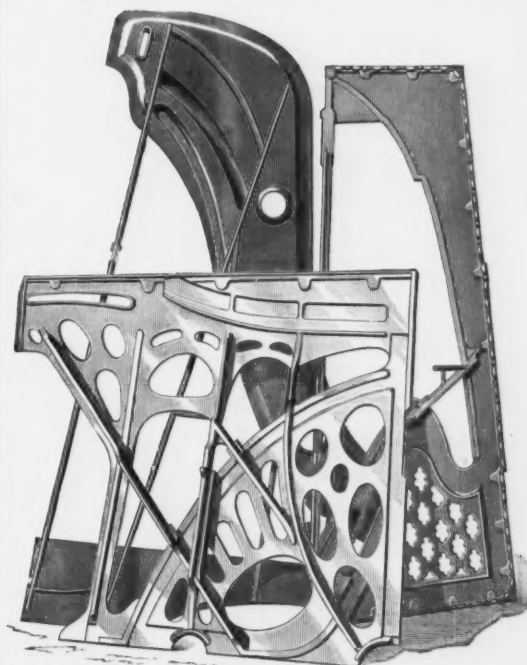
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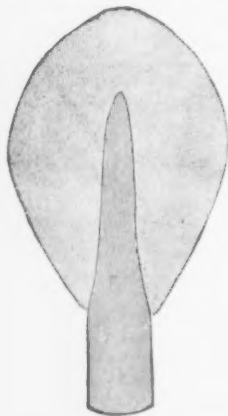
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